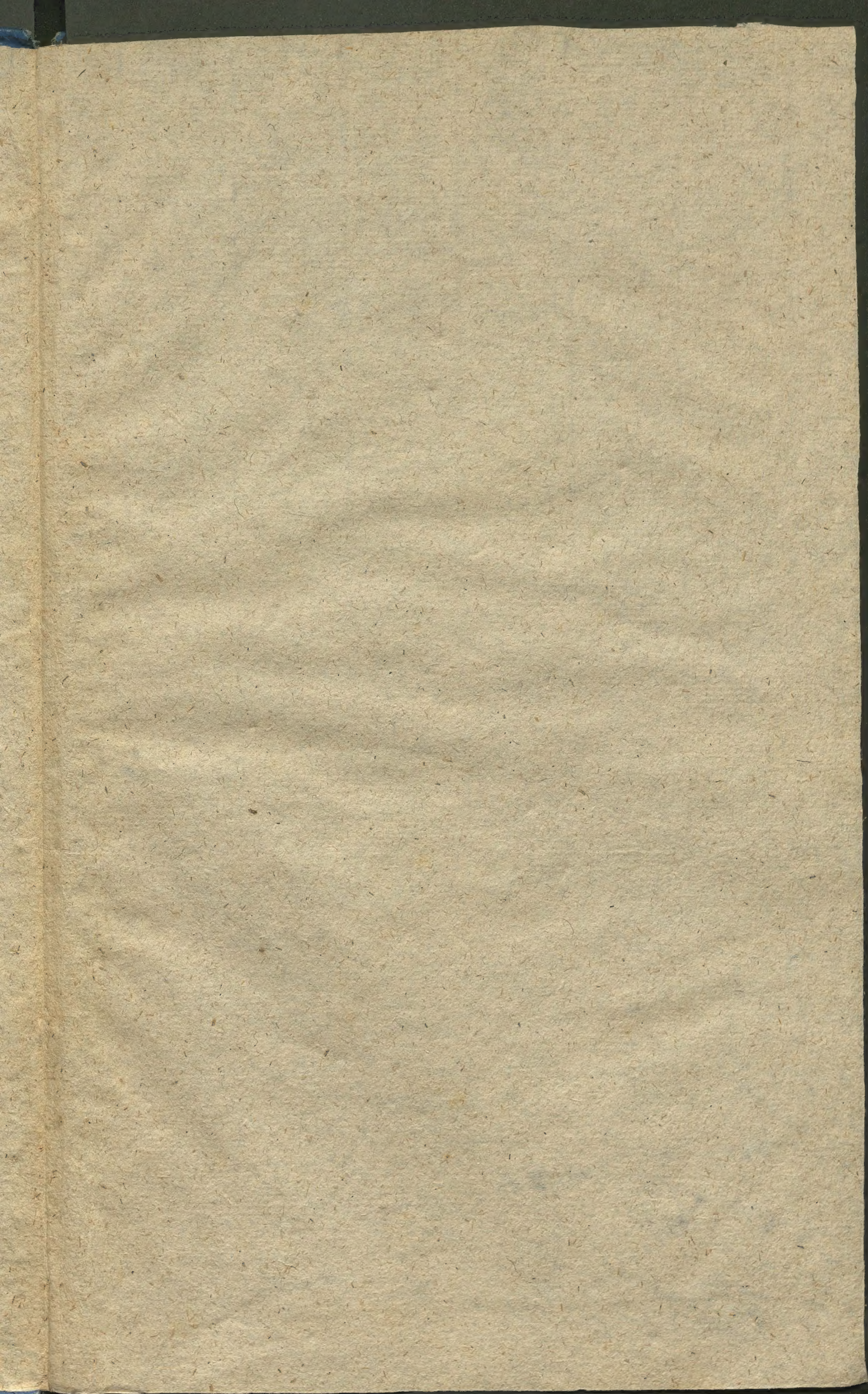
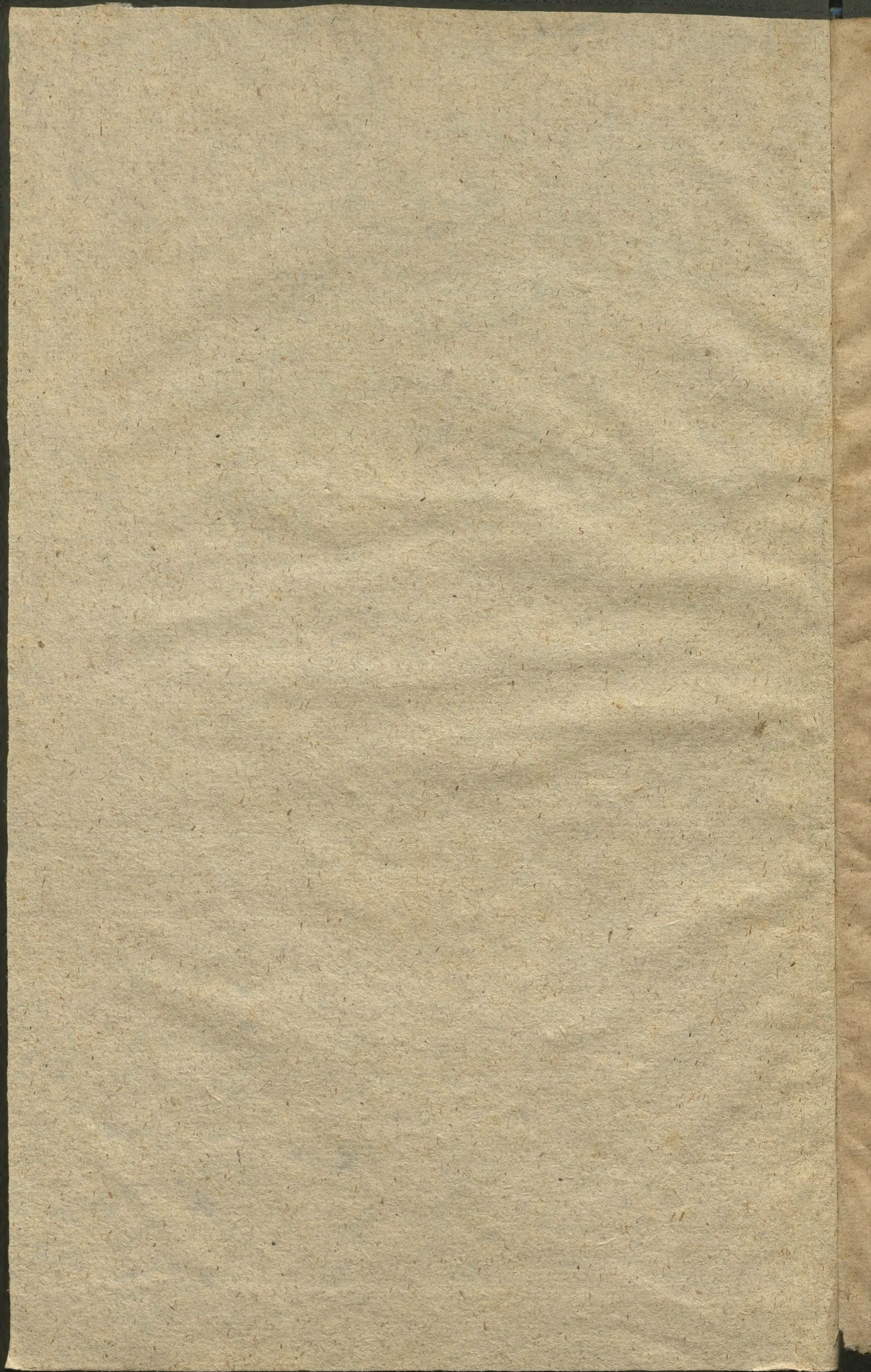


Mus. ant. pract.

H 238

II Musik
H 238





Vierdter Theil
Musicalischer Andachten/
Geistlicher



OTETEN

und



ONCERTEN,

Mit 5/6/7/8/9/10/12 und mehr Stimmen/nebenst
einem gedoppelten General/Baß/

Componirt

Von

Andrea Hammerschmieden.

BASSUS CONTINUUS.

Neunte Stimme.



Freybergk in Meissen/
Druckts und verlegt Georg Beuther/

Im Jahr M DC LXIX.

Nel setzen künstlich auff / viel schlagen gute Lieder/
Der beydes künstlich thut / ist nicht so bald ein ieder.
Ihr sendt / Herr Hammerschmid / Ihr schreibet Lieder für
Voll Kunst und Liebligkeit / und seyd auch Meister hier/
Wenn Ihr die Orgel rührt. Drumb Euch der Ruhm gebühret
Gedoppelt / welcher sonst die andern einfach zieret:
Und leht / Er lebet schon / und mehret sich weit und breit/
Und wird nicht untergehn / wenn Ihr vergraben seyd!
Bedoraus dieses Werck / weil es den Höchsten ehret/
Der Seelen Freude bringt / erquicket / tröstet / lehret:
Und grosse Schutz Herr hat voll Tugend / Ehr und Kunst:
Wird grünen für und für in Gott und Menschen Gunst.

Aus geneigter und schuldiger Dienstsichtigkeit
setzt in eil

M. CHRISTIANUS KEIMANZ.
Rect. der Schulen in Bittau.



II. *Dialogus. à 6. Bassus CONTINUUS.*

4. Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.

Handwritten text: *Handwritten text, possibly a signature or date, including the word "Handwritten" and some illegible characters.*

BASSUS CONTINUUS a 5.

Handwritten musical score for "L'Allegretto" by J. Haydn, Op. 17, No. 1. The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is in 3/4 time. The notation includes various note values, rests, and dynamic markings. Above the staves, there are numerous handwritten annotations, including "S. de", "4X", "X", "6", and "Tutti." The score concludes with a double bar line and a repeat sign.

III.

BASSUS CONTINUUS à 5.

S

The eine Jungfrau.

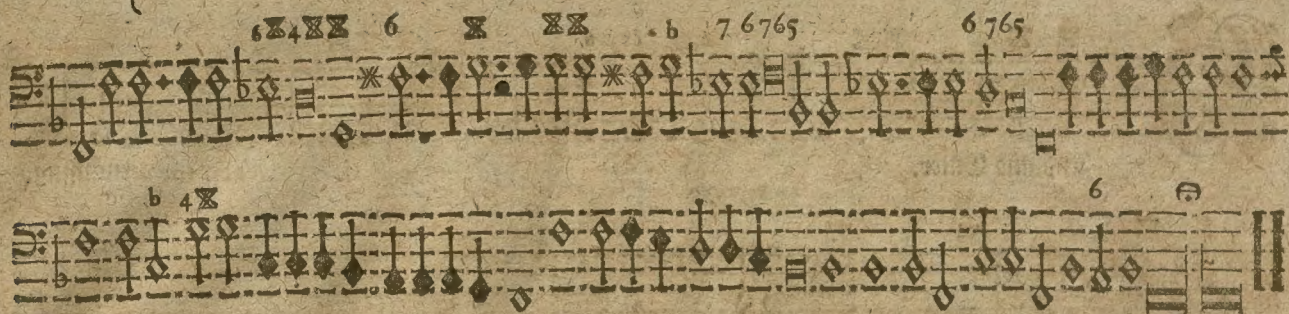
65 4X 6 b 4X 6 4X 6 X 6 4X 6

b 4X 6 6 6 X 4X X X X X

765 76 765

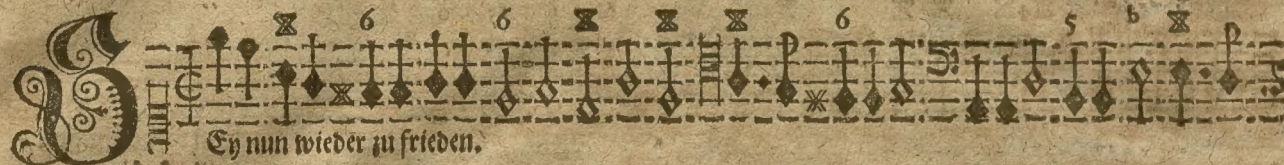
Dutter und Honig.

BASSUS CONTINUUS a 5.

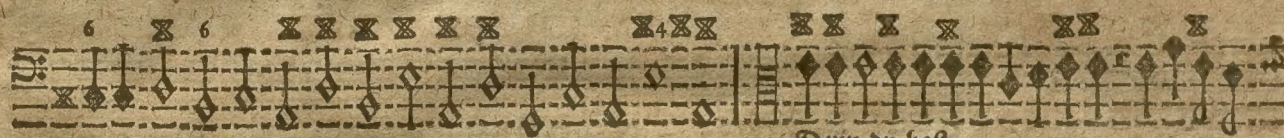


IV.

BASSUS CONTINUUS a 5.



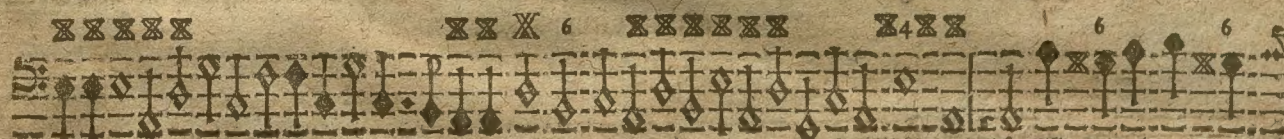
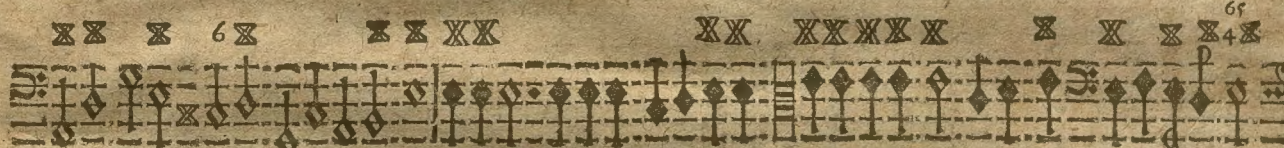
Sey nun wieder zu frieden.



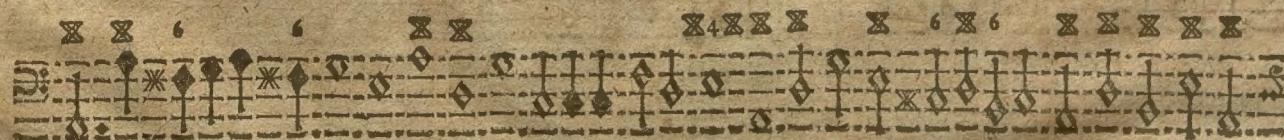
Denn du hast.



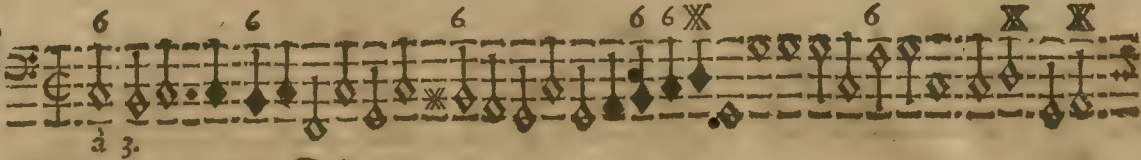
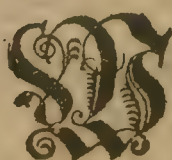
Denn du hast.



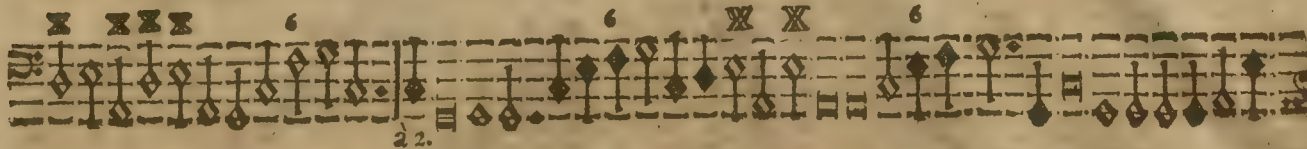
ich will wandeln.



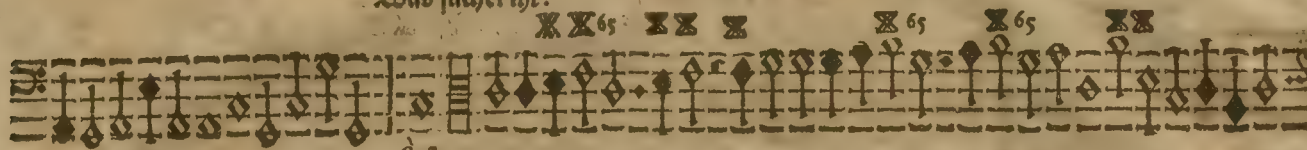
4 Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.



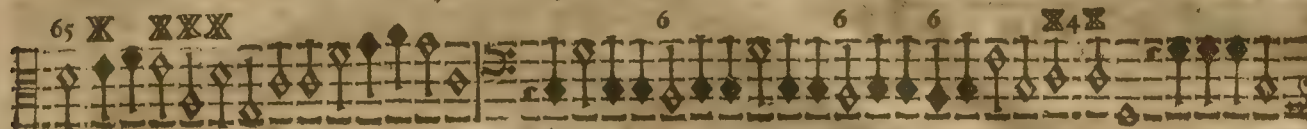
Er walget uns den Stein.



Was suchet ihr.



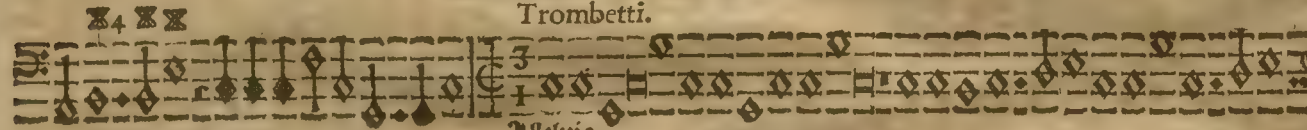
Sie haben den HERZEN.



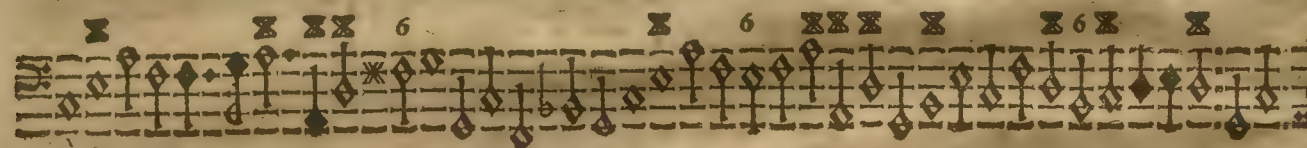
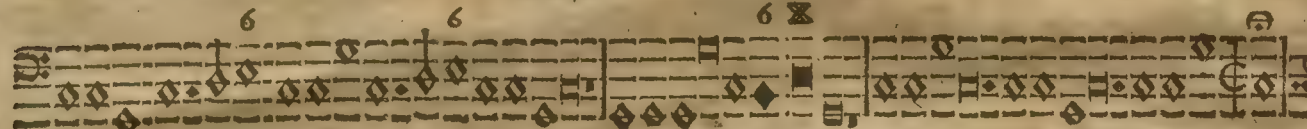
Tutti.

Surrexit.

Trombetti.

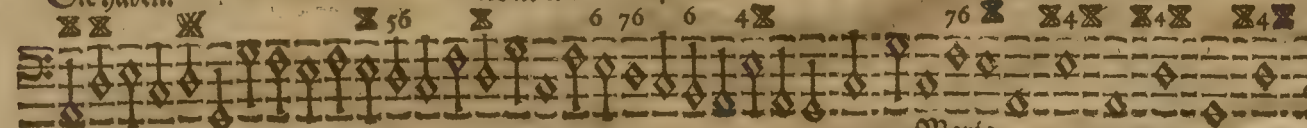


Alleluja.

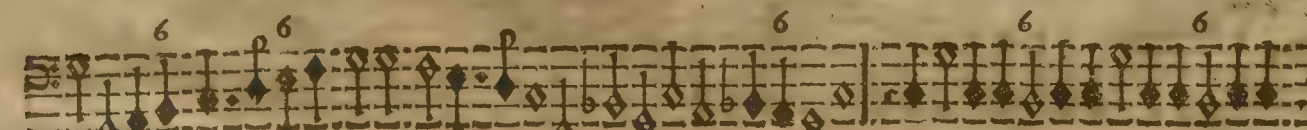
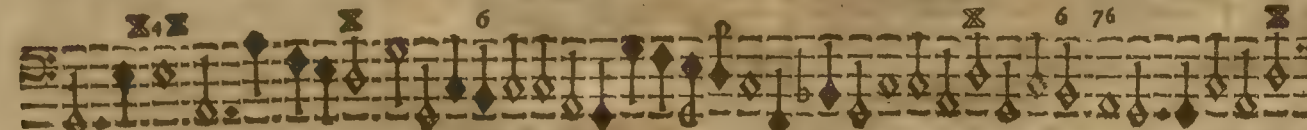


Sie haben.

Welch was weineft du.



Maria.



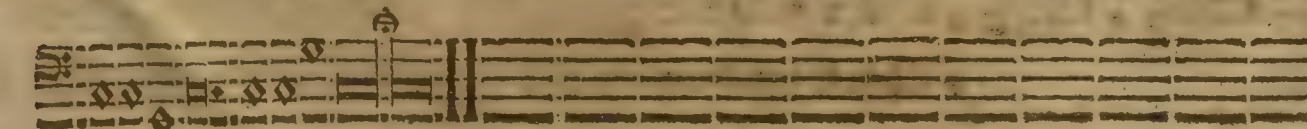
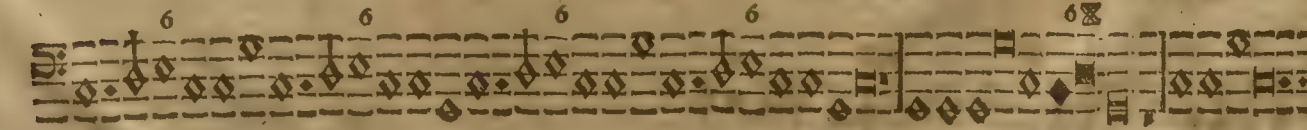
Tutti.

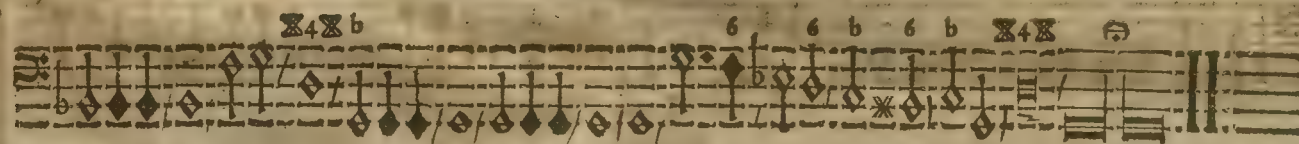
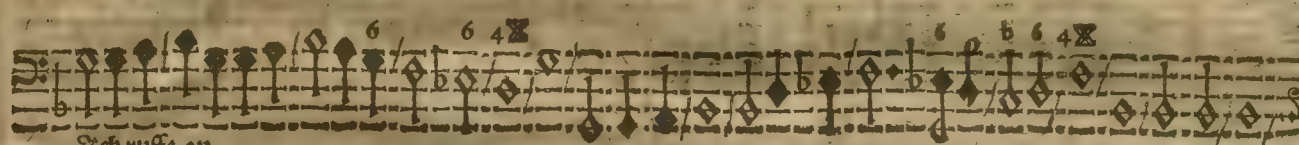
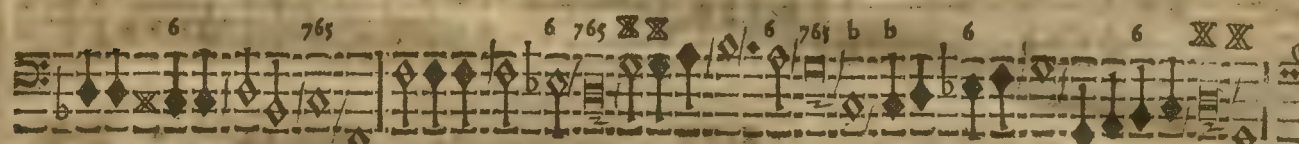
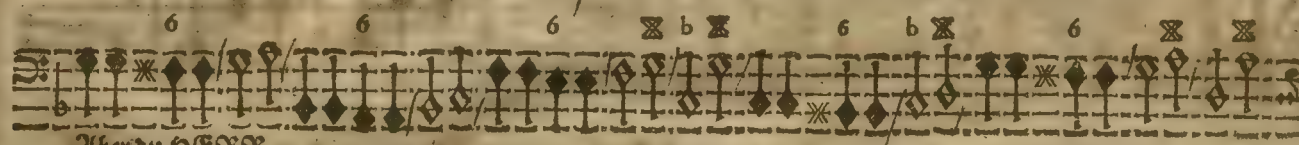
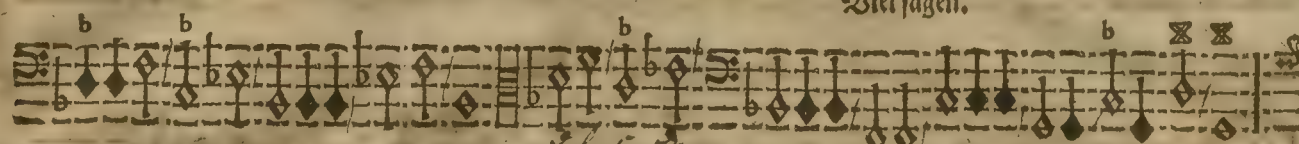
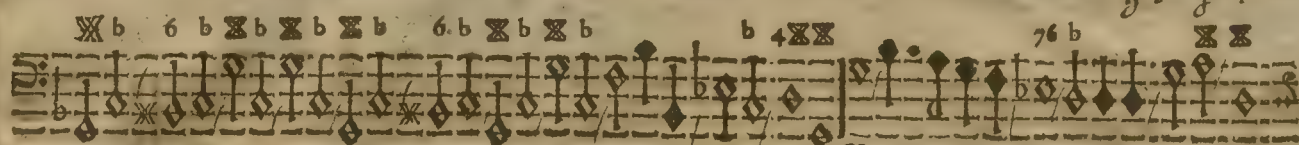
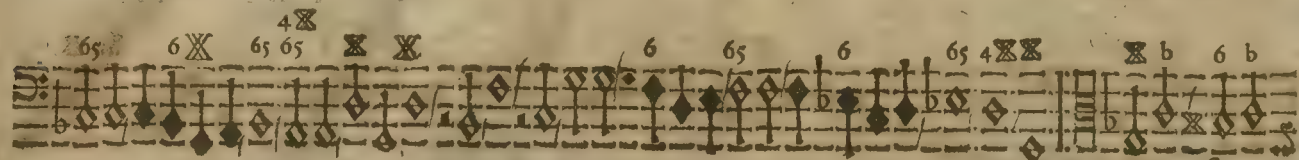
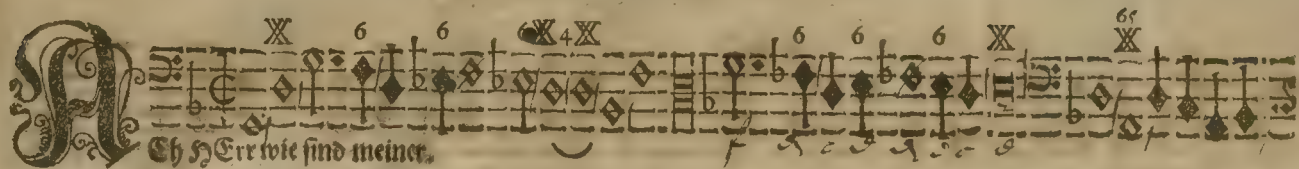
Surrexit.



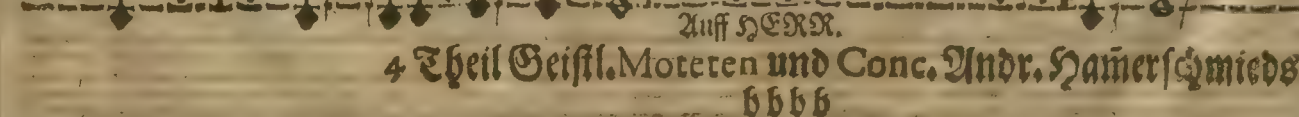
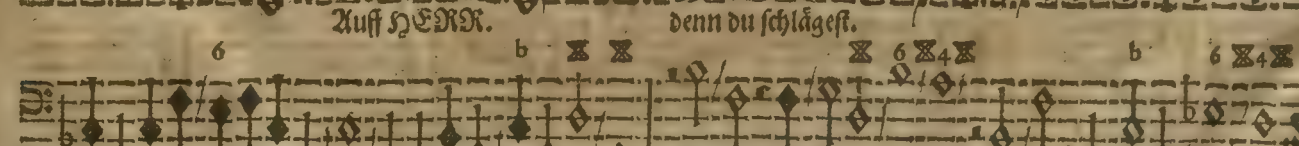
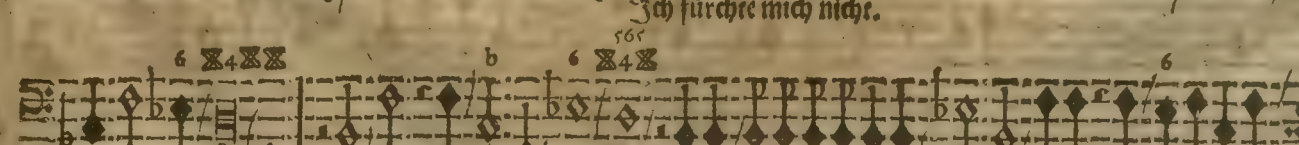
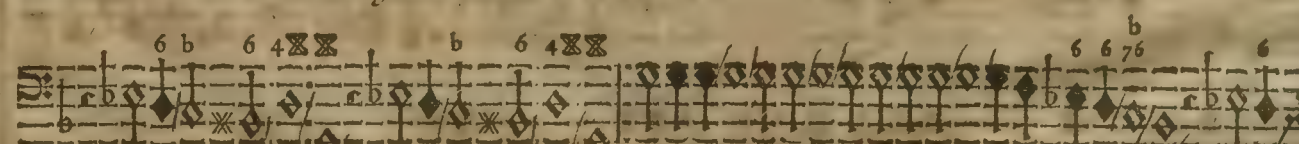
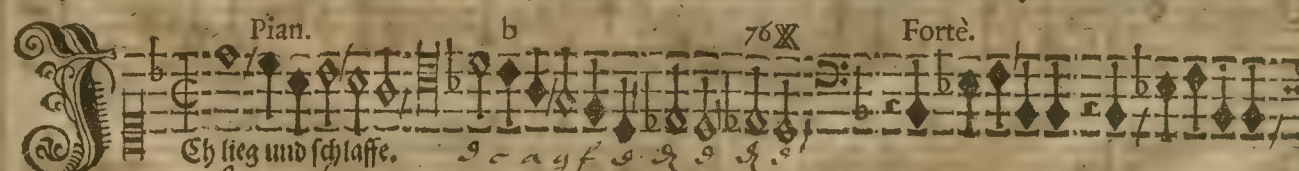
Trombetti.

Alleluja.



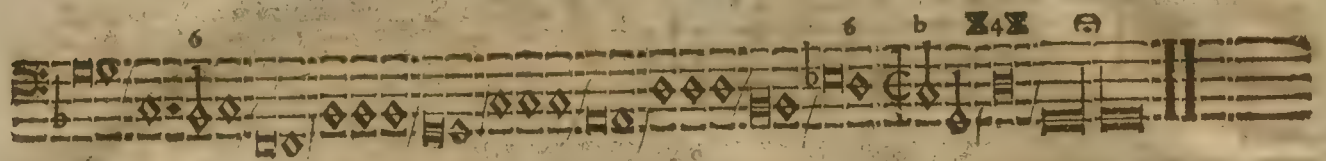
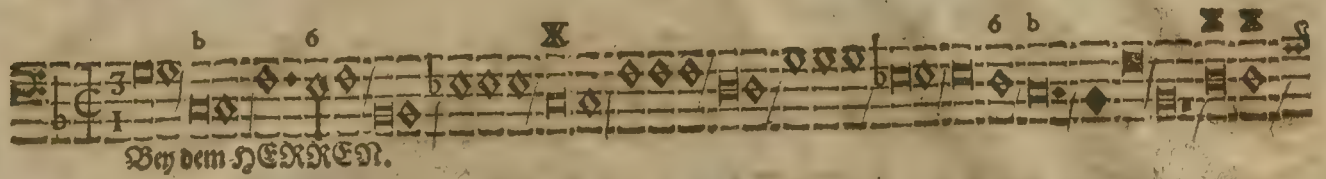
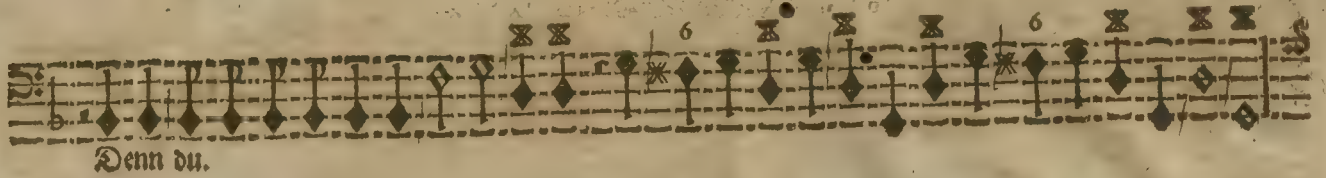


IX. Secunda Pars. BASSUS CONTINUUS à 6.

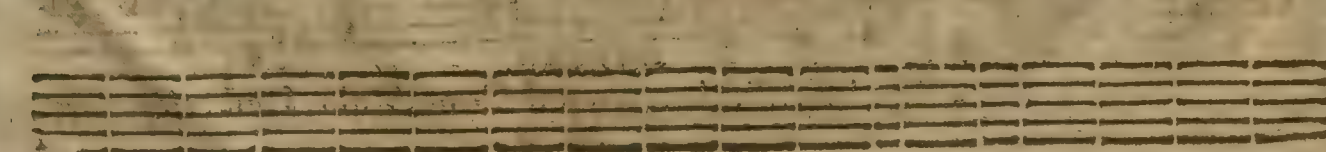
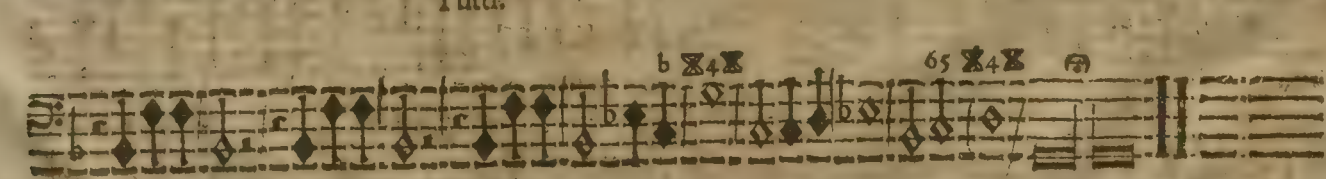
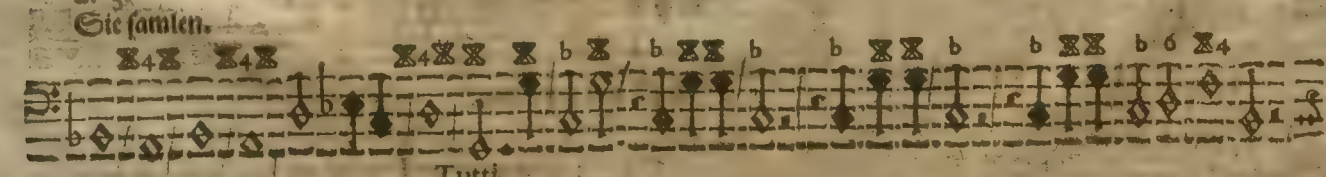
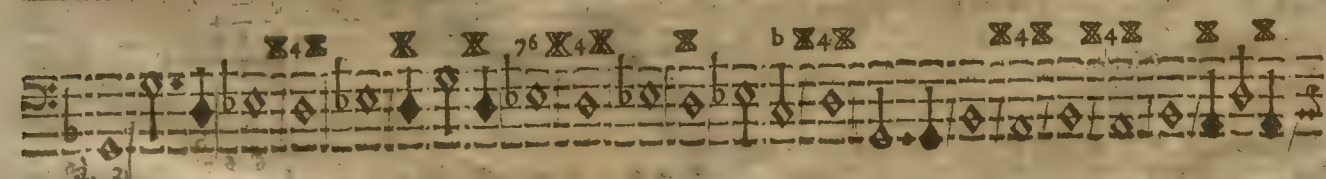
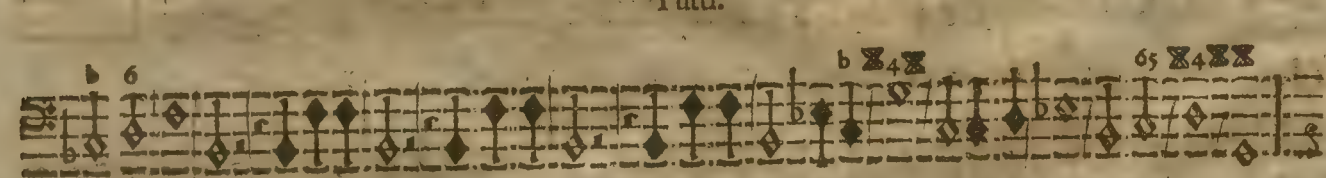
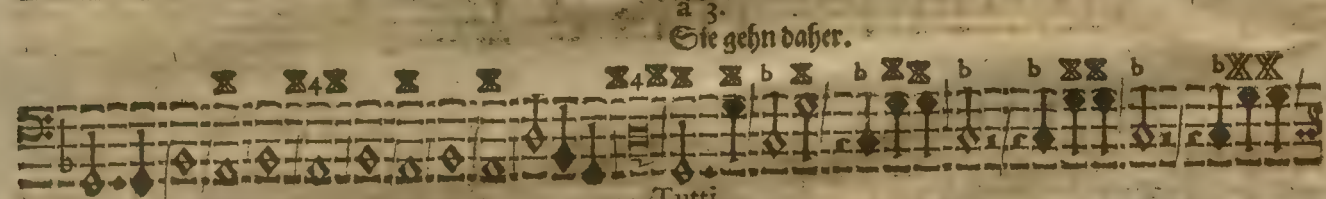
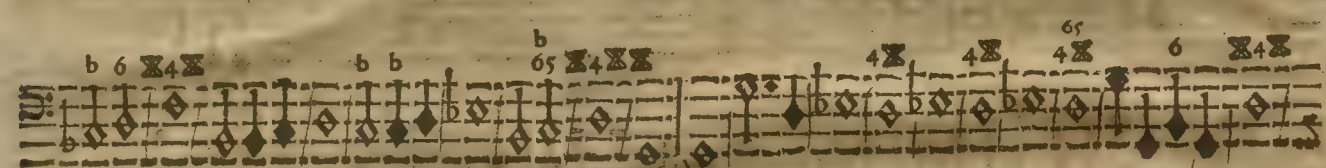
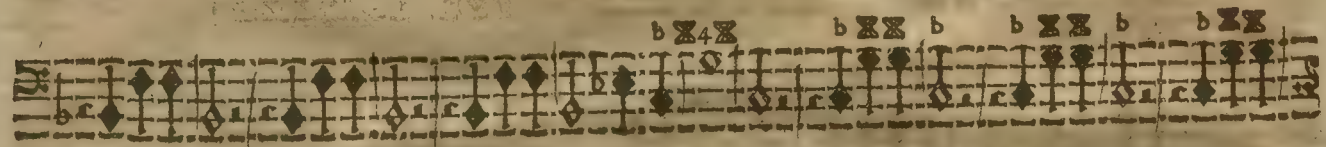
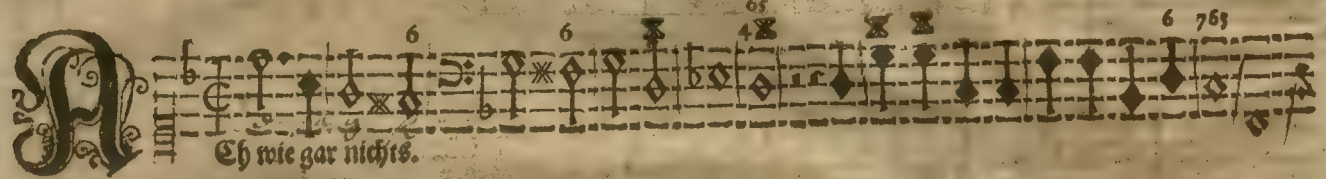


4 Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.
b b b b

BASSUS CONTINUUS, à 6.



X. BASSUS CONTINUUS à 6.



Symphon. à 5

Voce sola.

XX 6 6 XX 6 X

Th hebe meine Augen auf.

Capella.
Meine Hülffe.

Voce sola.
Er wird.

6 X X X X 6 76 X 4 X 6 76 X 4 X 76

Capella.
Siheder.

The musical score consists of three staves. The top staff has a soprano clef and a key signature of one flat. It contains several measures of music, some with repeat signs (double bars with dots) and some with specific notes like G6 and B6. The middle staff has an alto clef and contains similar musical notation. The bottom staff has a tenor/bass clef and also contains musical notation. Below the staves, there are lyrics in German. The first two lines of lyrics are aligned under the first two staves, and the third line is aligned under the third staff.

Voce sola.
Der HERR behüte.

cap.
Der HERR ist.

Voce sola.
der HERR beh

cap. Der HERR ist etc. Voce sola. Cap.

Voce sola. Cap.

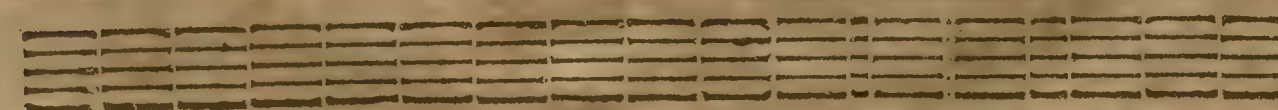
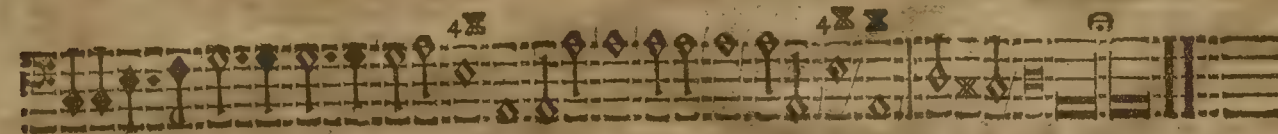
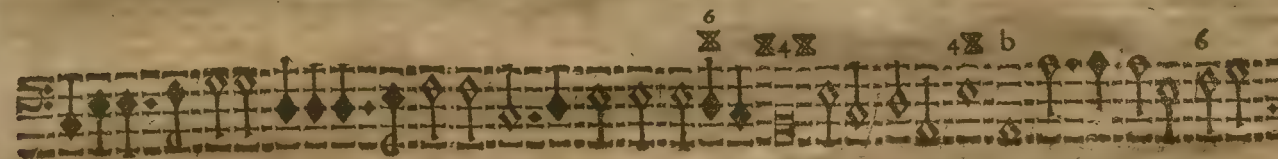
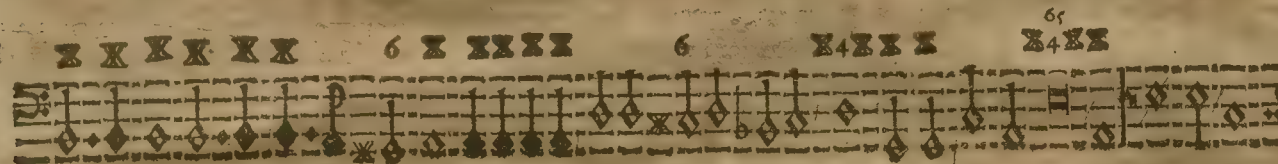
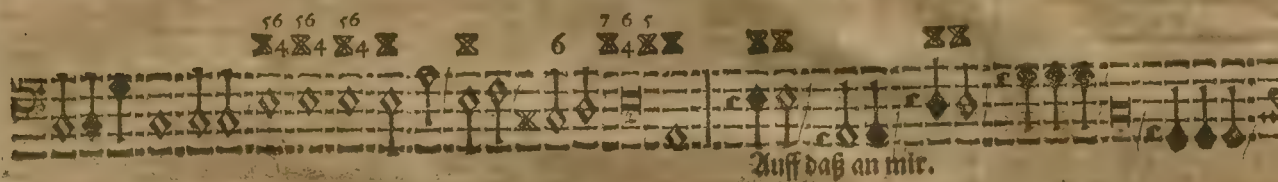
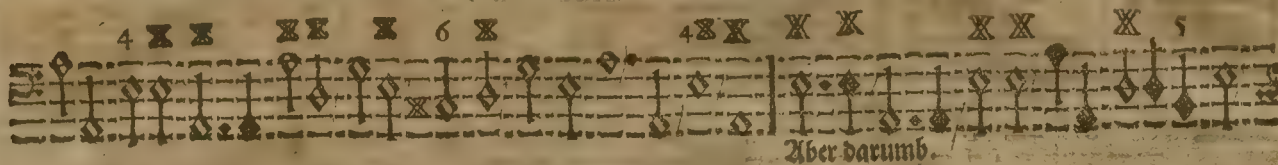
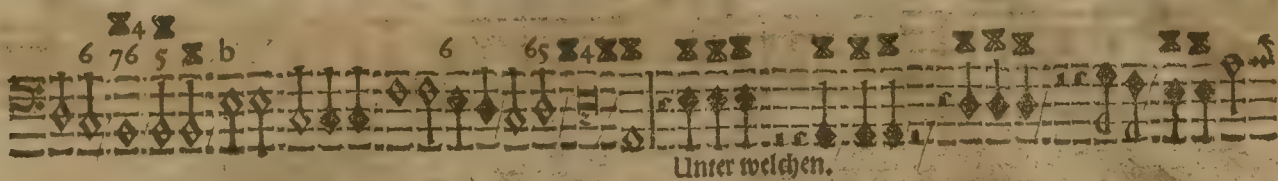
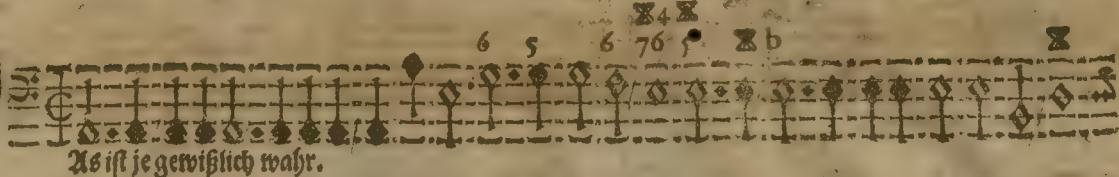
[illegible]

Voce sola. cap. Der Herr behüte deinen Eingang.

Voce sola. cap.

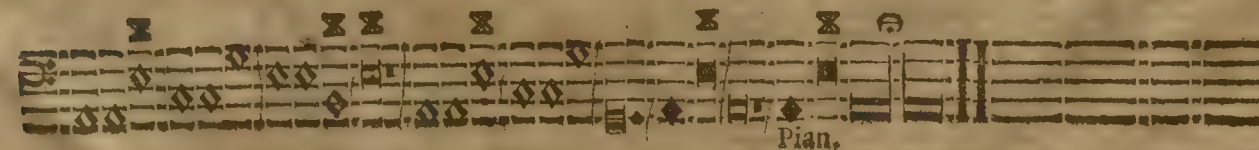
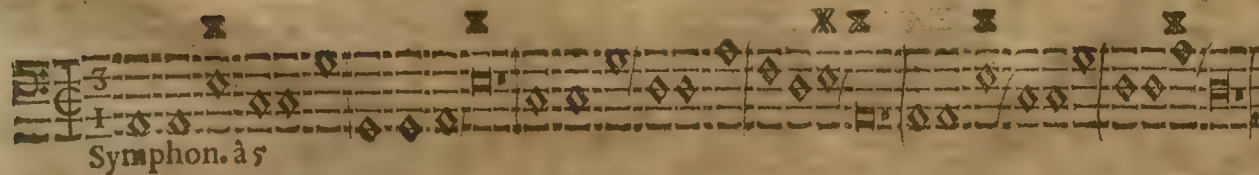
XII.

BASSUS CONTINUUS à 6.

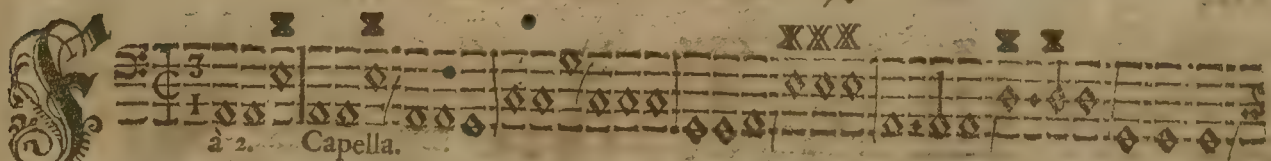


XIII.

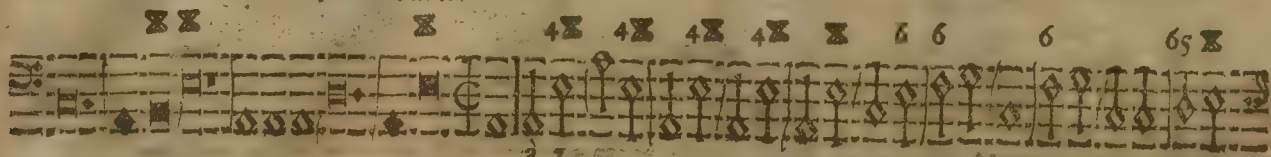
BASSUS CONTINUUS à 7.



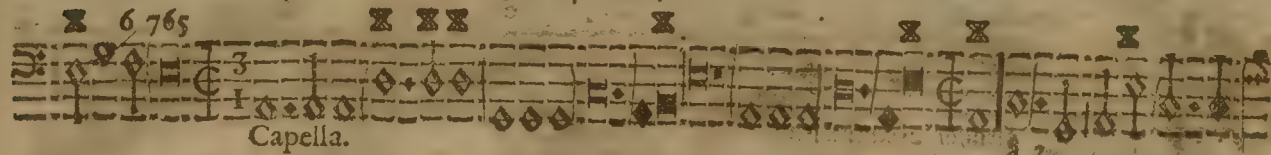
BASSUS CONTINUUS à 7.



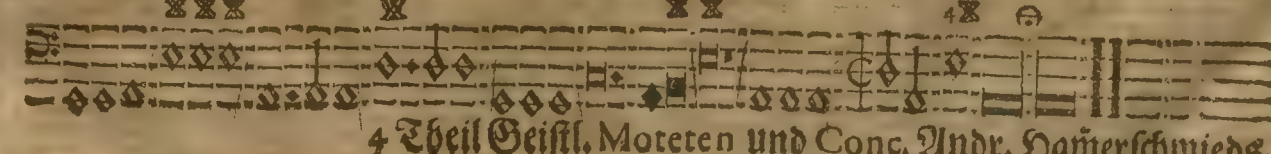
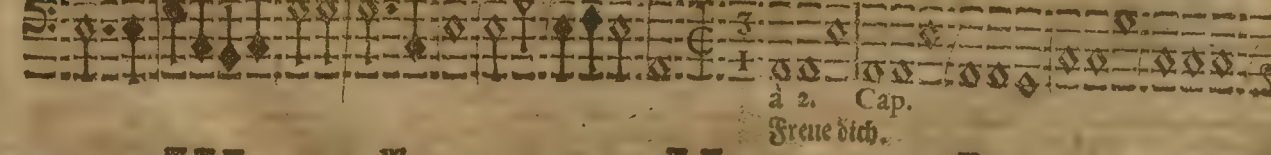
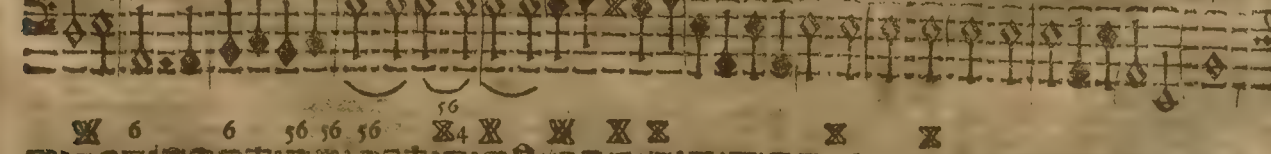
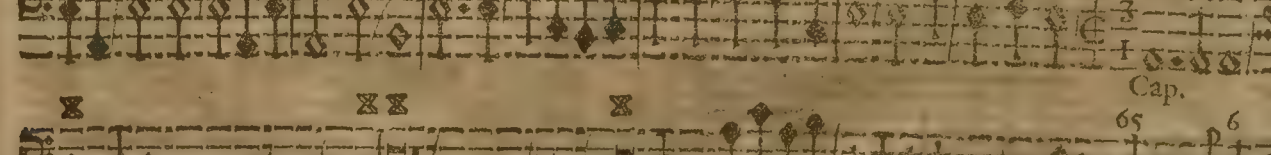
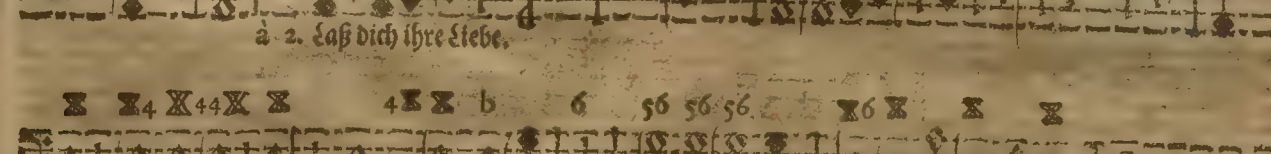
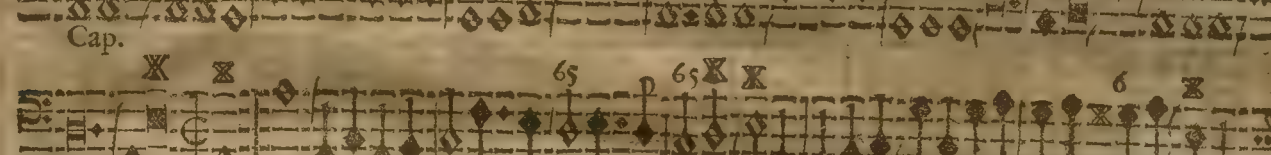
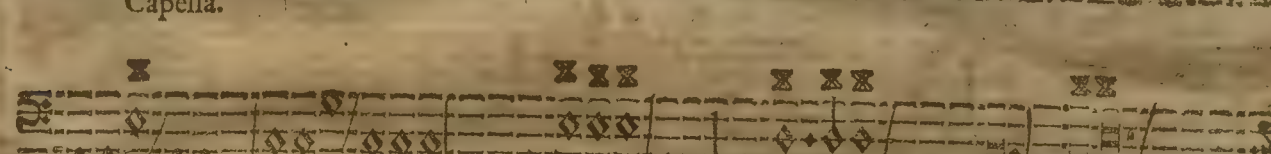
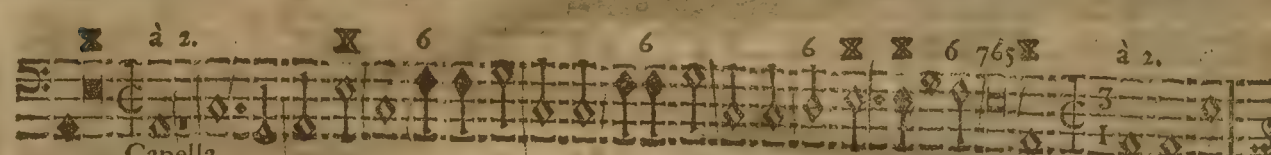
Reue dich des Weibes.



Sie ist lieblich.



Sie ist lieblich.



4 Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.

bbbb iii

XIV.

Concert. Bassus Continuus à 7.

Symphon. à 5.

Capella. 6

Alteuſia Kommerher.

Voce ſola. b

Kommerher.

Cap.

Voce ſola.

cap.

à 2. b b

Cap.

à 2. 6

Alteuſia.

Cap.

à 2.

Cap.

à 2.

à 2.

Cap.

à 2.

Cap.

Lobertſche Bölcker. cap.

à 2.

Cap

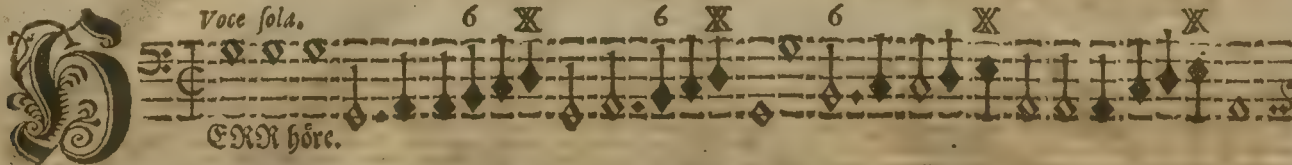
à 2.

à 2.

à 2.

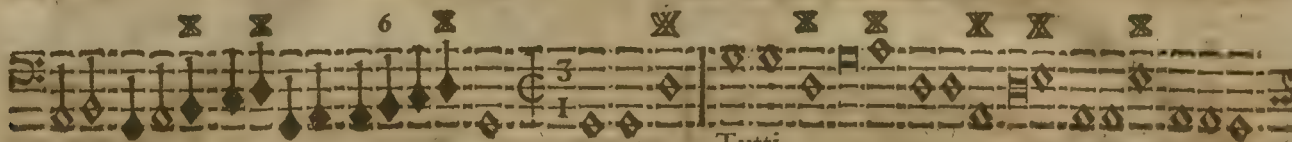


Symphon. à 5.

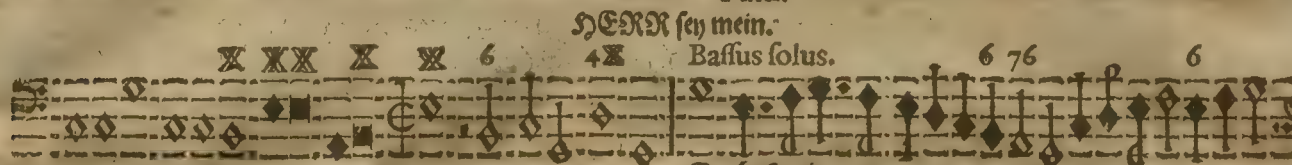


Voce sola.

HER hore.



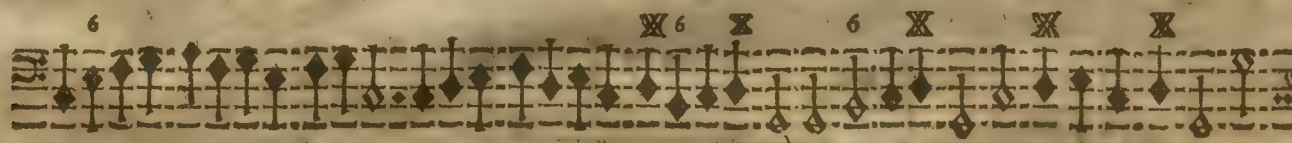
Tutti.



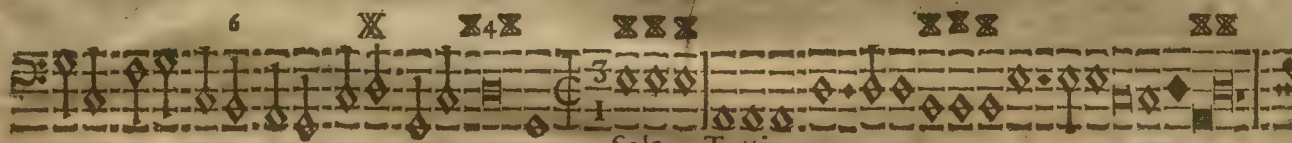
HER sey mein.

Bassus solus.

Du hast mir.

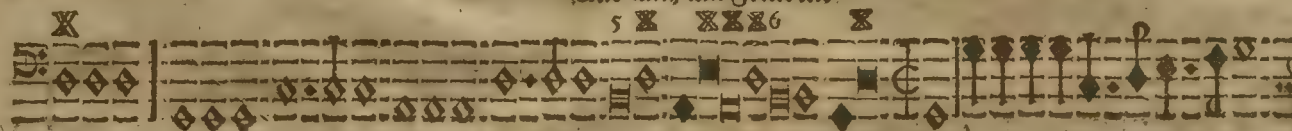


à 2.



Sola. Tutti.

Und mich mit Freuden.

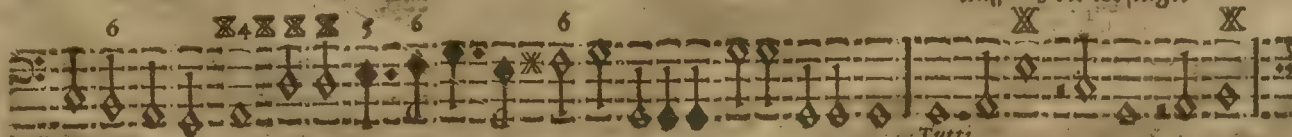


Sola.

Tutti.

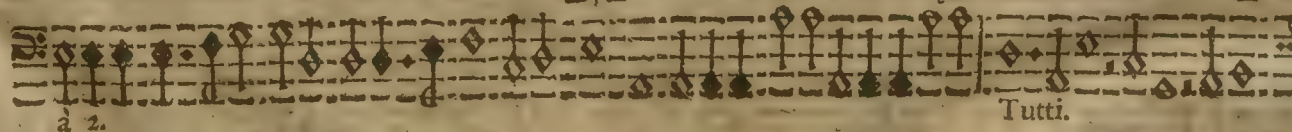
à 5.

Auff daß dir lobfinge.

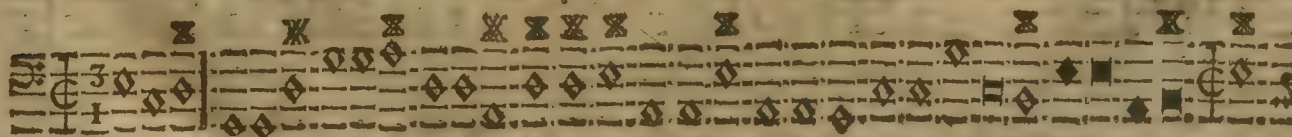


Tutti.

HER mein Gott.



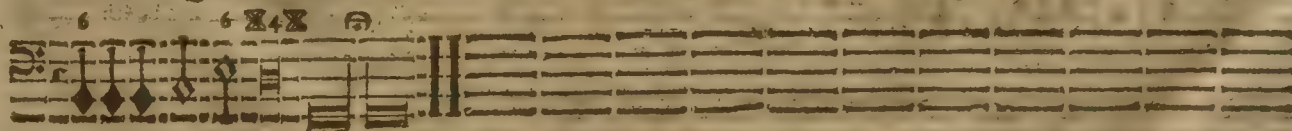
Tutti.



Sola.

Tutti.

Ich will dir danken.



Handwritten musical score for "Symphon. à 5." on three staves. The notation is a form of shorthand using diamond-shaped notes and various symbols (X, 6, b, 4, 5) above the staves. The first staff begins with the title "Symphon. à 5." and ends with a double bar line. The second and third staves continue the musical notation. The paper is aged and shows some staining.


Sola. Cap. Alleluja.

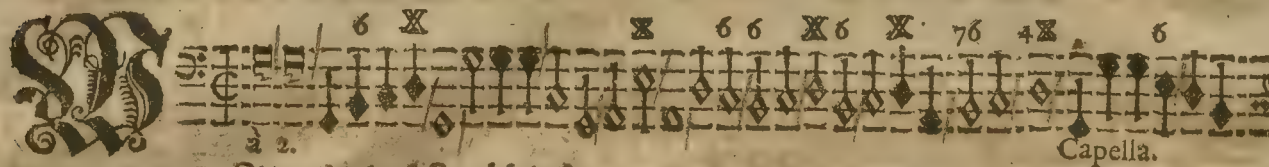
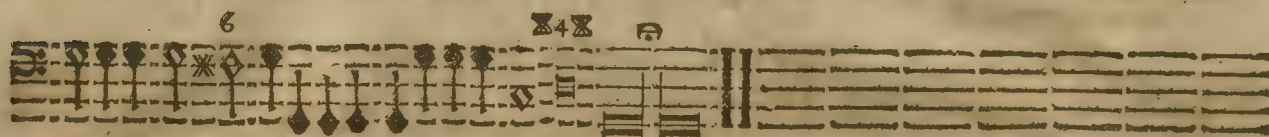
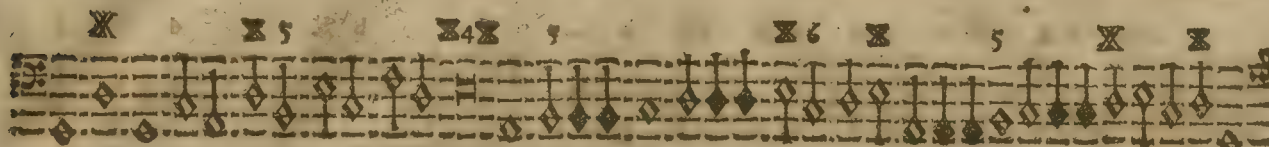
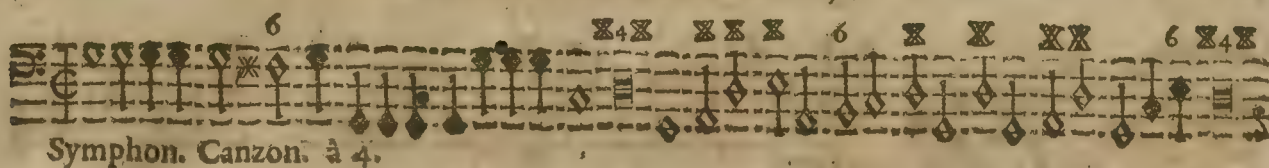
Klinget her :

a 2.

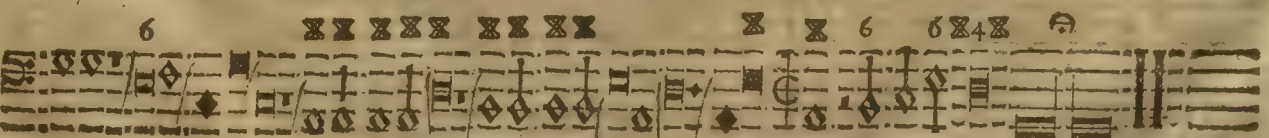
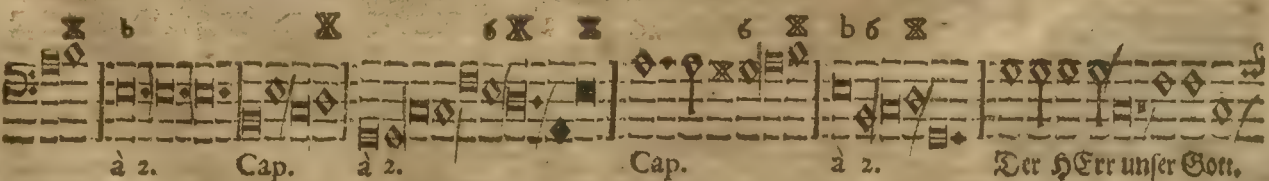
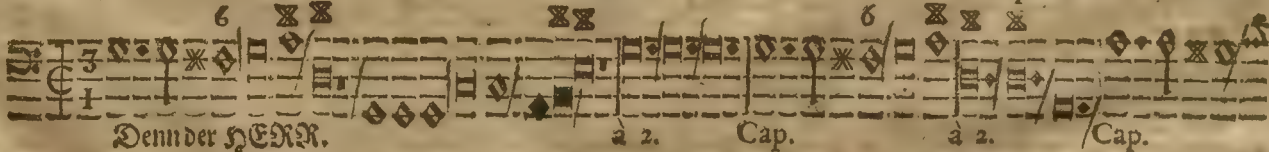
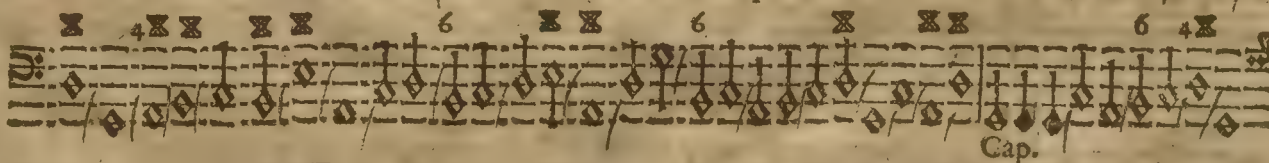
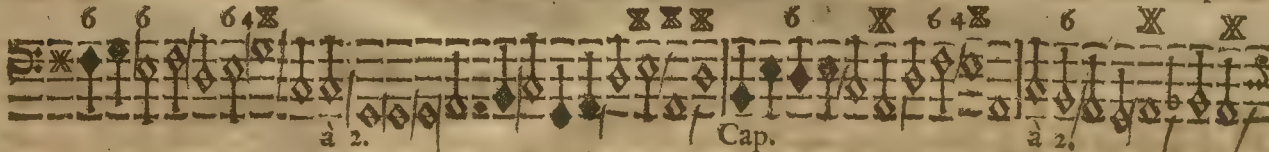
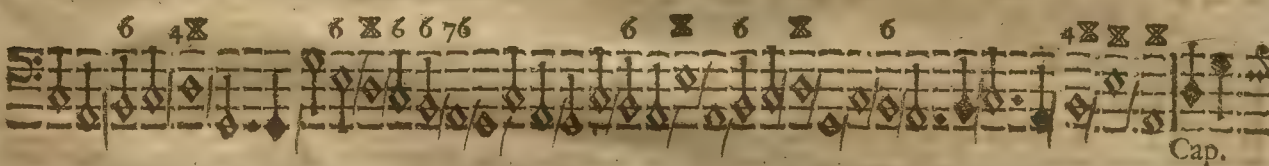
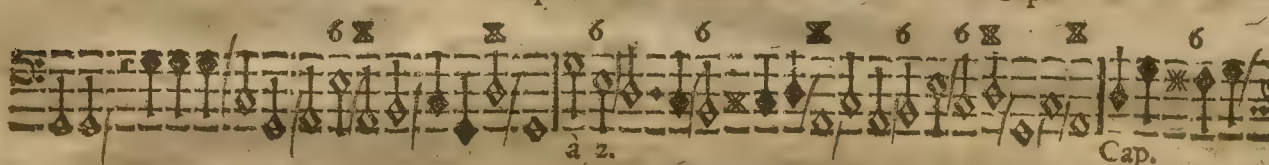
Handwritten musical score for "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some rests. The lyrics "The Rose Tree" are written below the staff. The score is marked with "cap." (crescendo) and "p" (piano). The piece ends with a double bar line and a repeat sign.

[illegible]

cap. 



Di dem/ den du Herr züchtigest.



4 Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.

D Er HER ist mein Hirte.

Tutti. Er weidet mich.

mir wird nichts mangeln.

Tutti. mir wird nichts mangeln.

Er erquicket.

Tutti. mir wird nichts mangeln.

Und ob ich.

Denndu bist.

Tutti. Du bereitest. Du salbest.

Tutti. mir wird nichts mangeln.

BASSUS CONTINUUS à 8.

3 1

Tutti.

Und werde bleiben. X

6 X4X

XIX.

BASSUS CONTINUUS à 8.

6 X X6X 6 6 XX

GEDER höre mein Wort. vernim mein:

6 6

Tutti.

mein König.

XXXX 6 X 6X 6

Tutti.

mein König.

denn ich will.

6 X 6 X 6 b X 6 X 6 6 6 6 6

GEDER früh wollest du.

6 XX b 6 6 6 XX X 6

Tutti.

mein König.

denn du bist nicht ein Gott.

6 6

4X 7 65X XX XX

Tutti.

die Ruhmreigen.

6 6

b 4X

du bist feind.

X X X X X

Ich aber will.

BASSUS CONTINUUS à 8.

Tutti.
Und anbeten.

Tutti.
mein König.

Tutti.
mein König.

Tutti.
mein König.

XX.

BASSUS CONTINUUS à 8.

Ich auf Herr GDa.

Warumb soll.

Du siehest ja.

Du siehest ja.

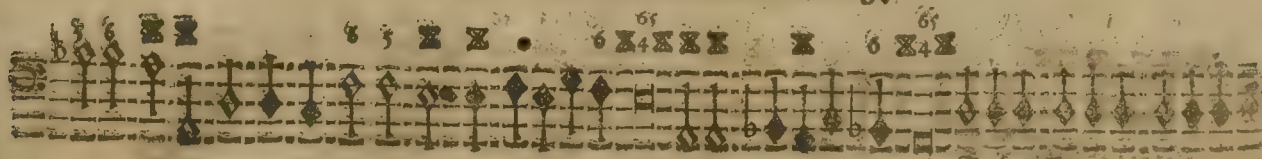
Du siehest ja.

Du siehest ja.

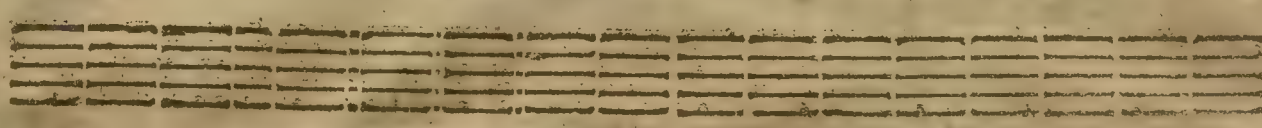
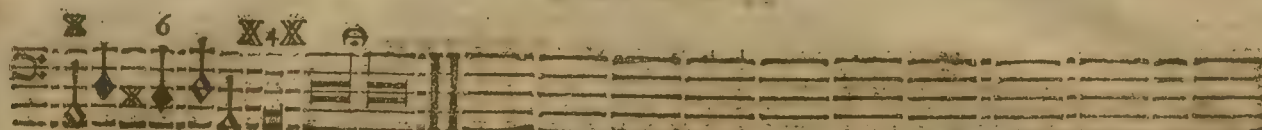
Du siehest ja.

Du siehest ja.

BASSUS CONTINUUS a 8.

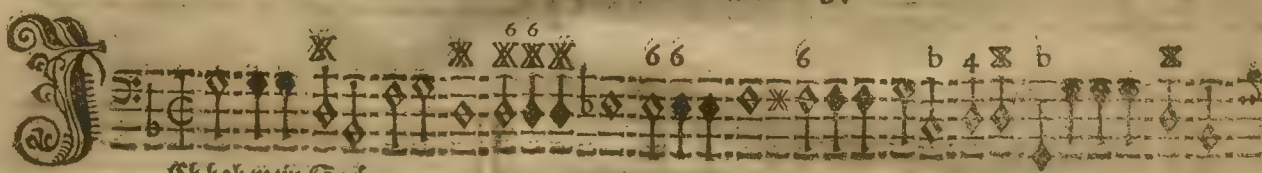


Stich auff.

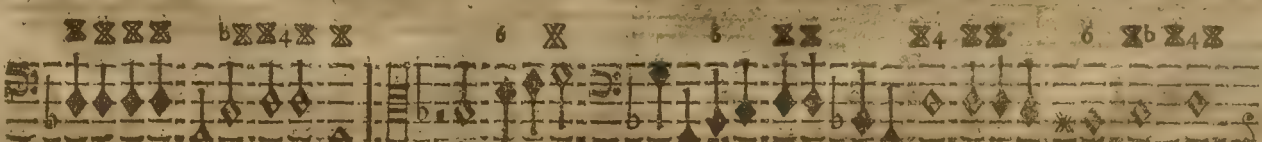
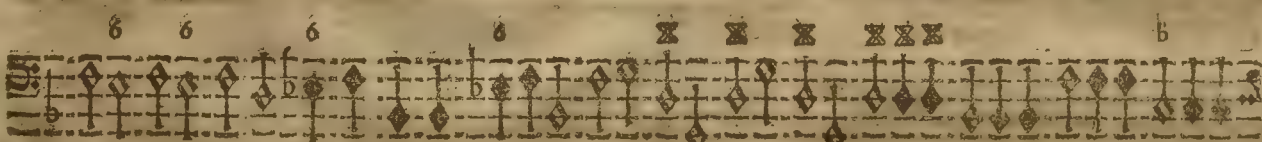
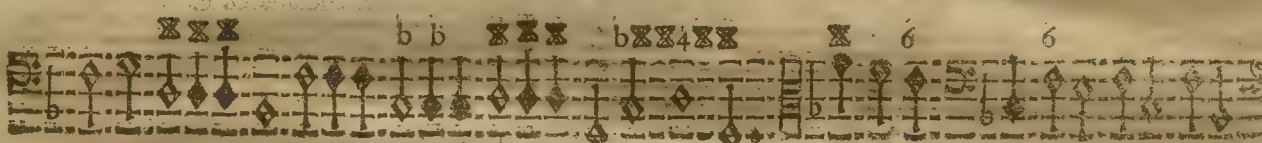


XXV

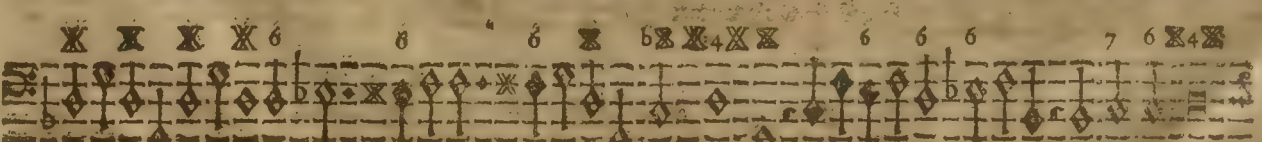
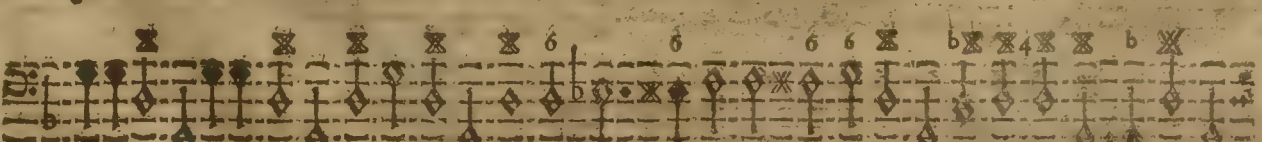
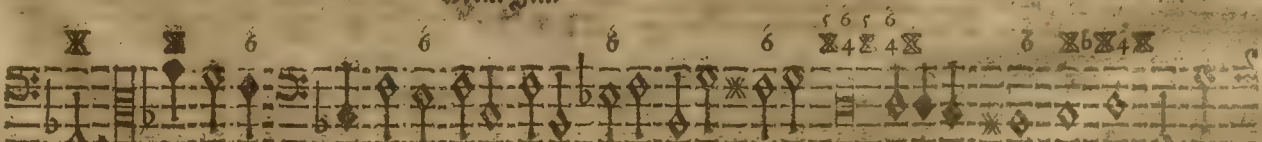
BASSUS CONTINUUS a 8.



Ich hab mein Sach.



Mein Zeit.




4 Theil Geistl. Moreten und Conc. Andr. Hamerschmieds.

cccc iii

BASSUS CONTINUUS 8.

[illegible]

Secunda Pars.

A 
Gott der Herr ist unser König.

XXII.

BASSUS CONTINUUS à 8.

11

S Je bin ich doch so herallich froh.

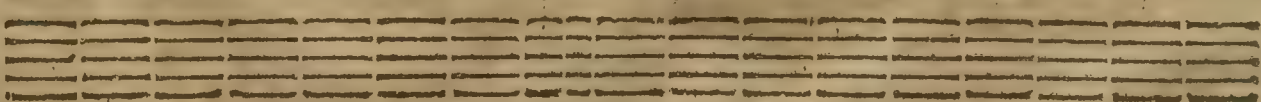
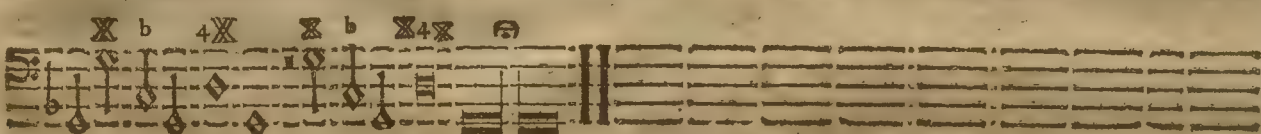
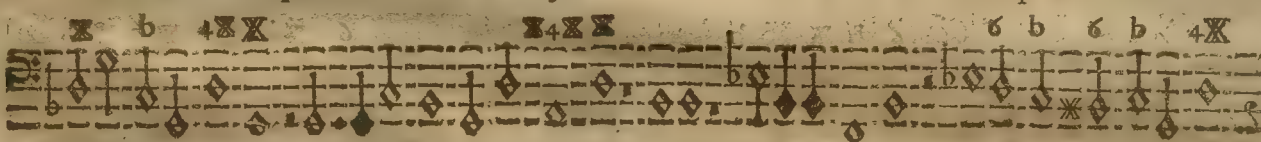
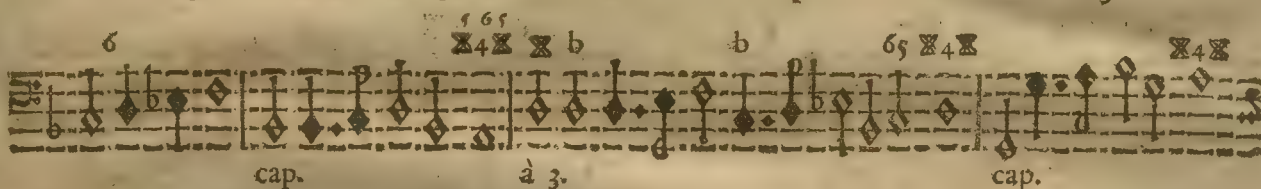
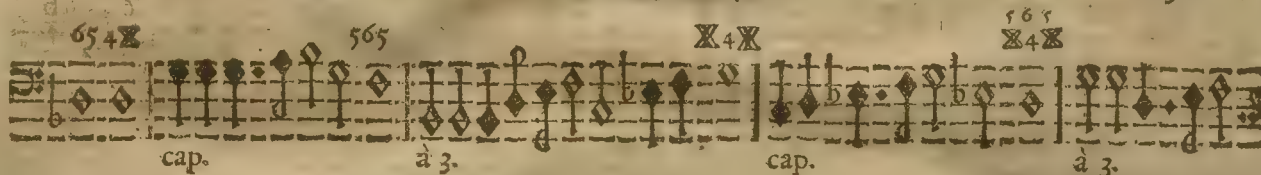
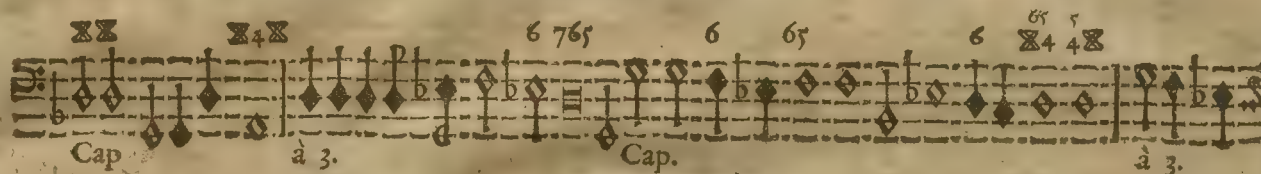
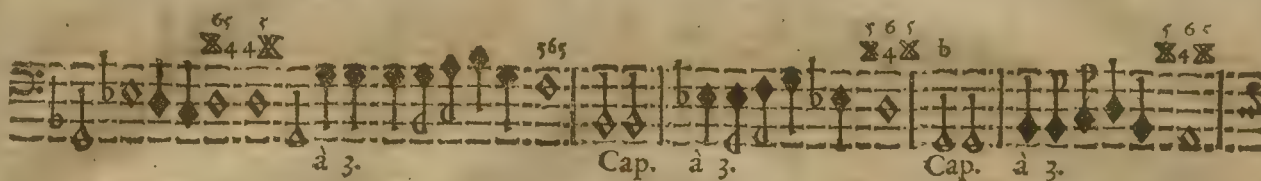
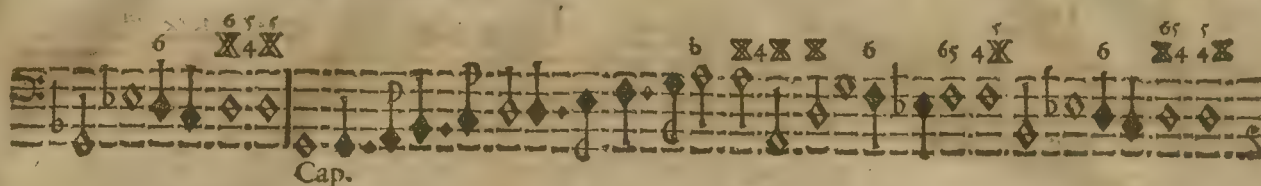
Amen.

6 X XX 6 6 6 6 765 X X 765

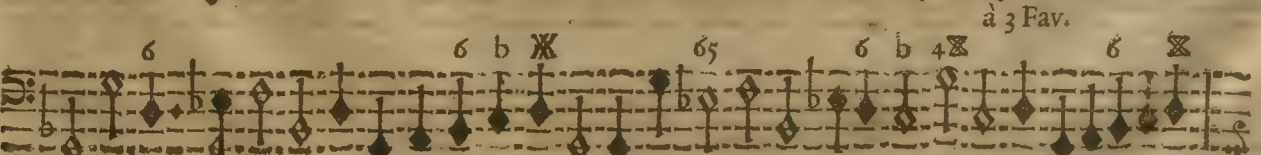
6 6 6 65 56 56 74b 765 765 74 765



Hre sey Gott in der Höhe.

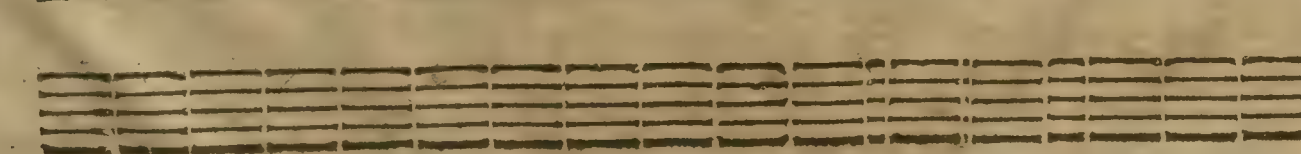
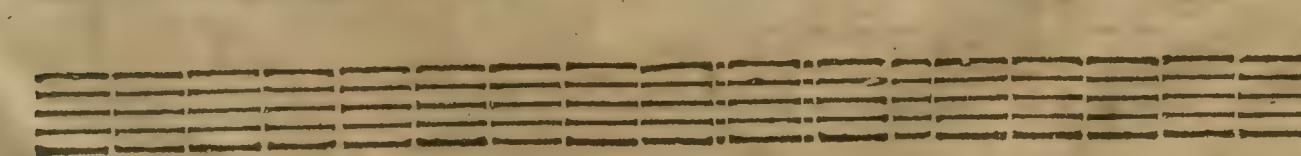
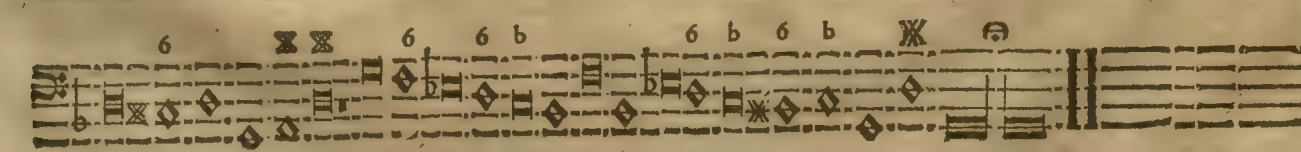
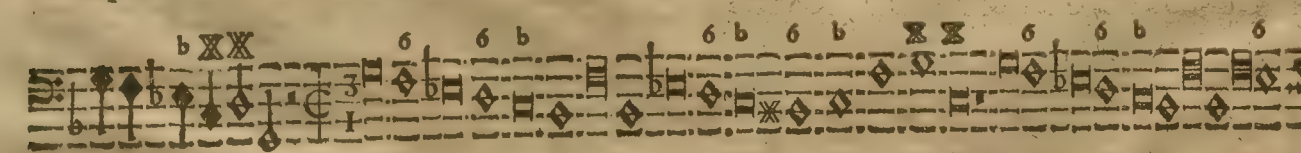
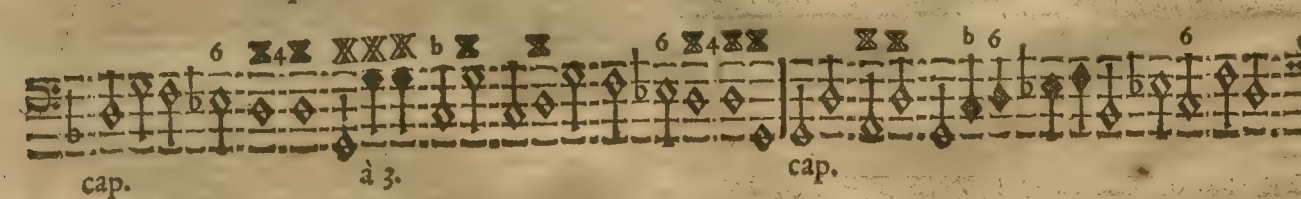
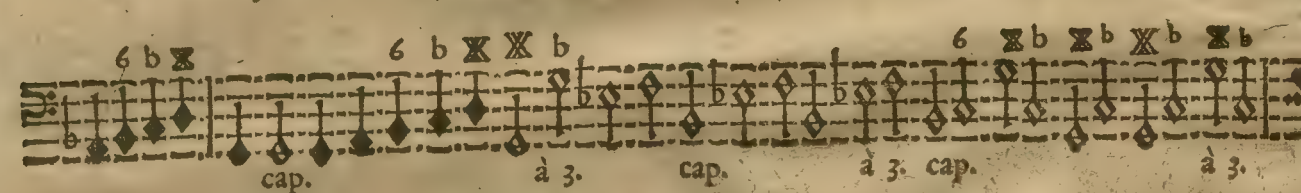
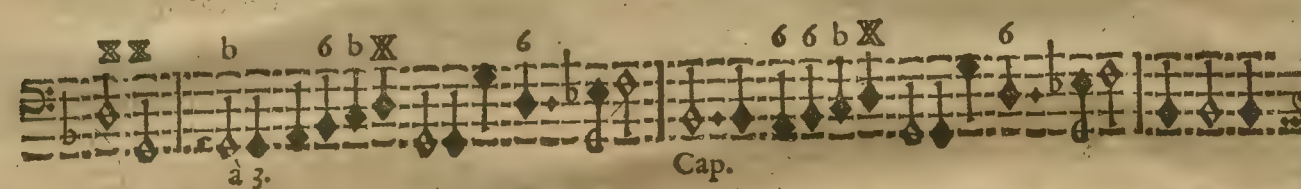
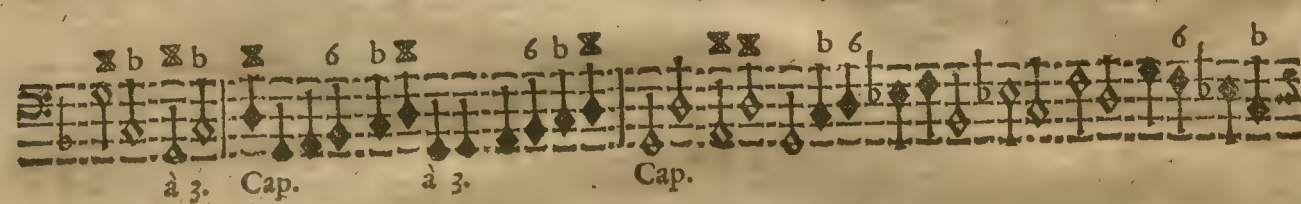
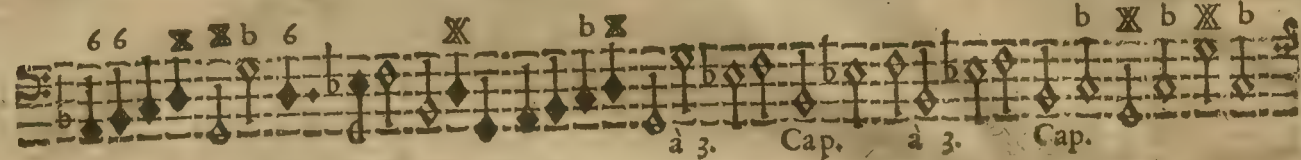
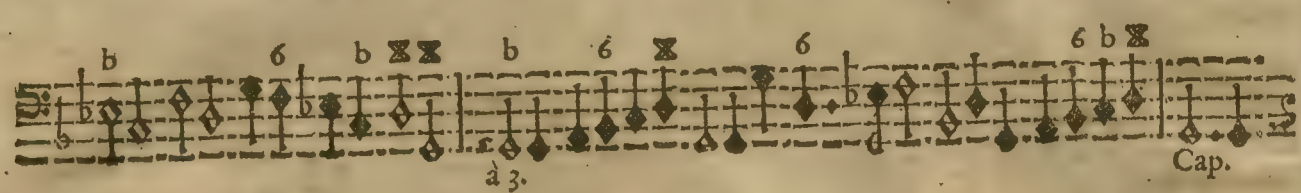
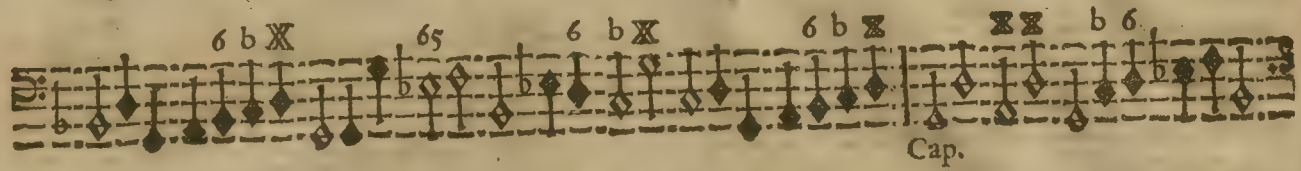
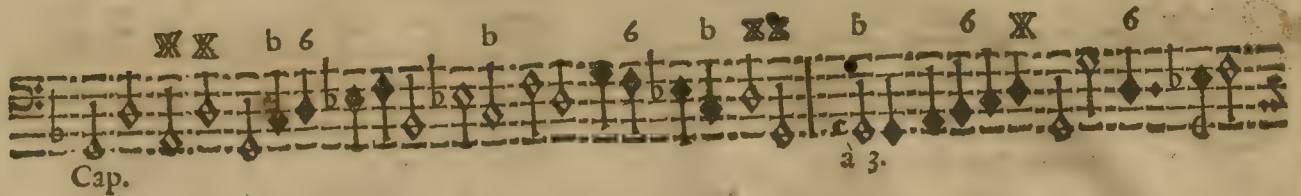


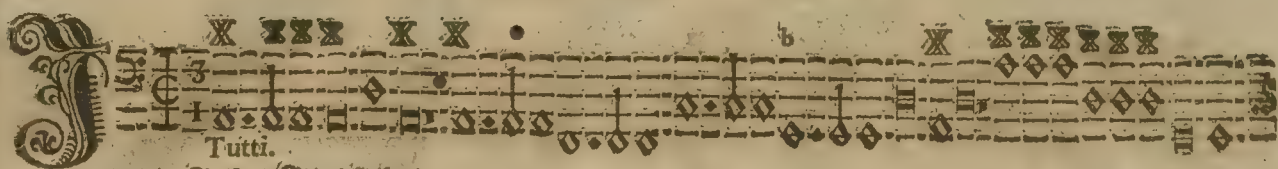
Helija: Freuet euch ihr Christen.



4 Theil Geistl. Moteten und Conc. Andr. Hamerschmiede.

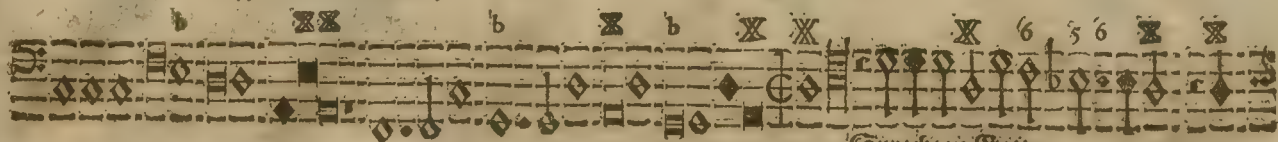
BASSUS CONTINUUS à 8.



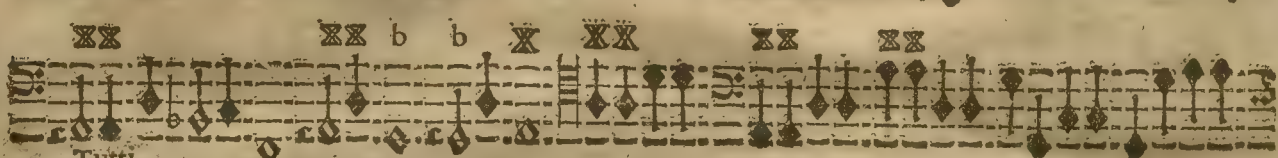
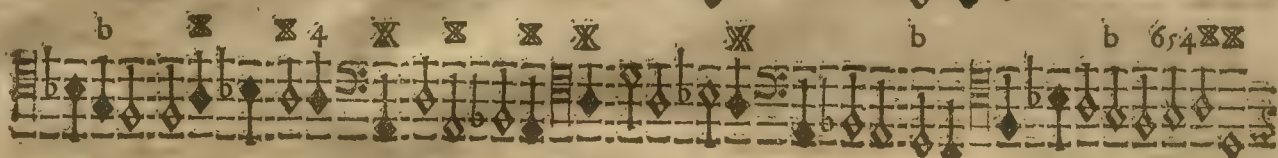
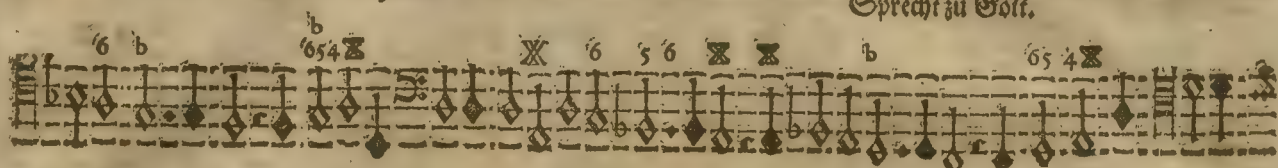


Tutti.

Auchjet Gott alle Land.

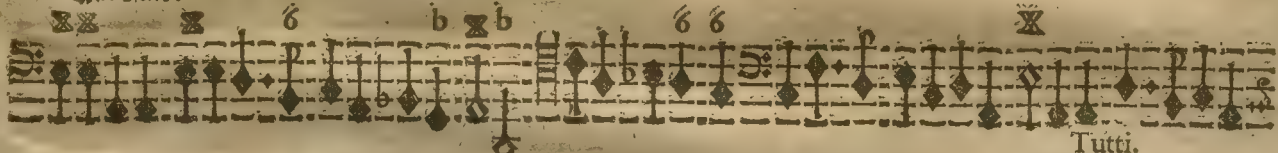


Sprecht zu Gott.

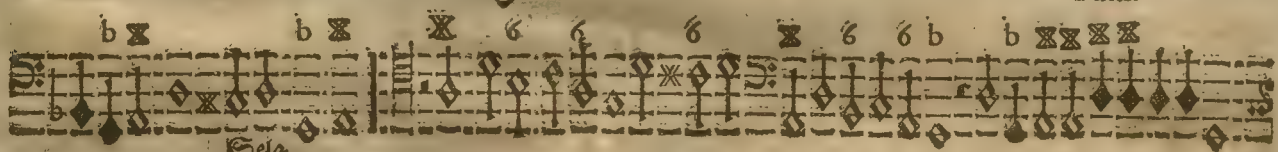


Tutti.

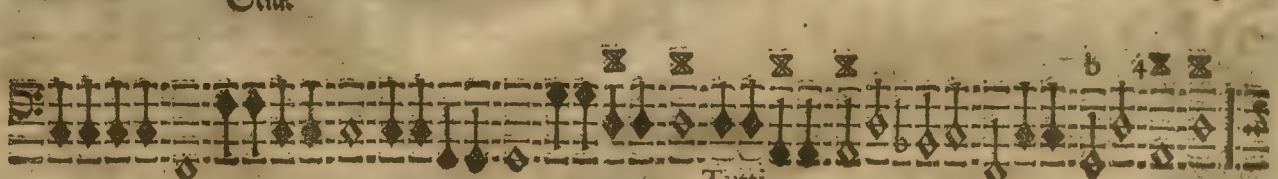
Alle Land.



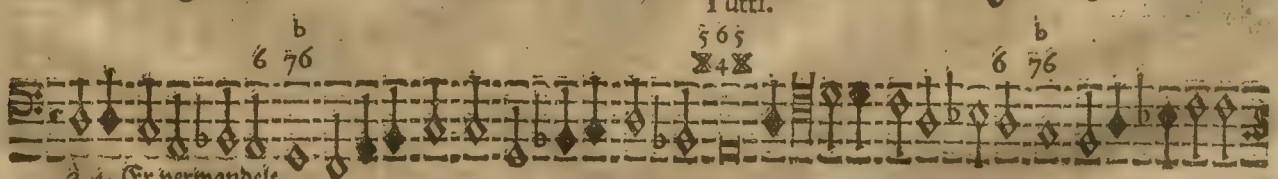
Tutti.



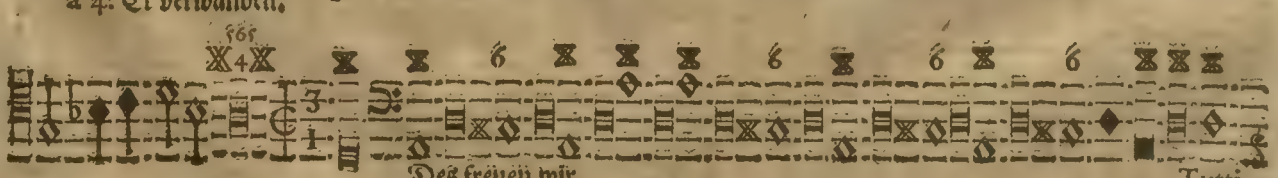
Sela.



Tutti.

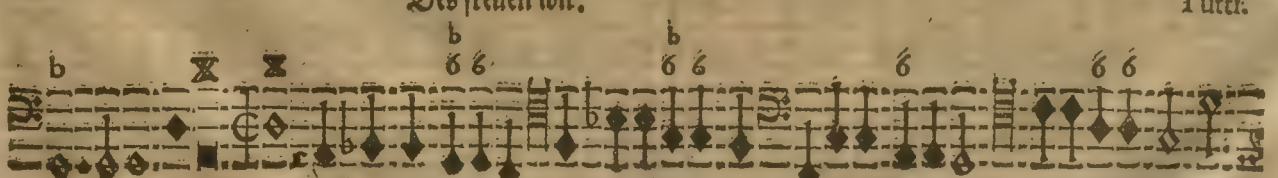


a 4. Er verwandelt,



Des freuen wir.

Tutti.



a 4.

4 Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.

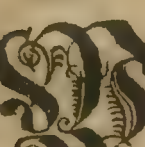
d d d d

BASSUS CONTINUUS. à 8.

Handwritten musical score for a piece titled "Tutti." The score is written on multiple staves, likely for a string ensemble or orchestra. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Tutti." is written in the center of the page, indicating the start of a section. The score is written in a historical style, with some markings that appear to be shorthand or specific to the composer's notation. The paper is aged and shows some wear, with the ink appearing slightly faded in some areas.

XXVI.

BASSUS CONTINUUS a 8.


 6 X X 6 6 6 6 X X 7 6
 Si dem/dem die Vbertretung.
 7 6 X X X 6 X b X 4 X X X X X X X
 X X b b 6 X 4 X 6 7 6 5 6 7 6 5 6 7 6 5 X X X X X X
 X X X X X X 4 X X X b b X X b X X b
 X b X X X X X 4 X X 4 X X 4 X

24541

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint smudges and discoloration, characteristic of old paper. The left edge of the page is bound, showing the stitching and the inner cover material. There is no text or other markings on the page.

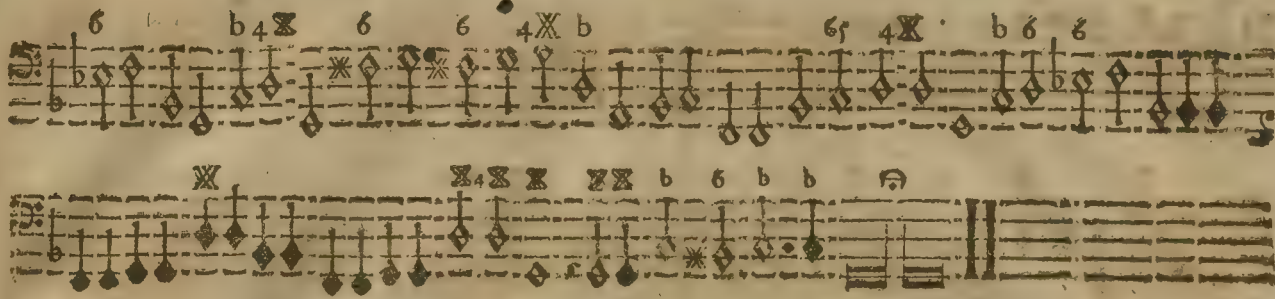
ddd ij

Serr wo soll ich hingehen.

A musical score on a single staff. The staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, including minims, crotchets, and quavers, as well as rests. There are several accidentals (sharps and flats) and some unusual symbols, possibly indicating ornaments or specific performance instructions. The score is written in a historical style, likely from the 18th or 19th century.

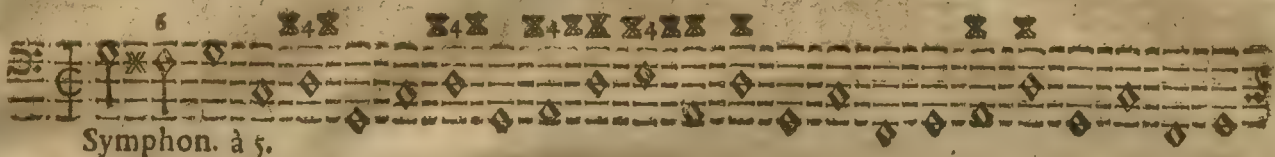
Handwritten musical notation on a single staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The piece begins with a treble clef and a key signature of one flat (B-flat). The notation is written in a cursive, handwritten style typical of 18th-century manuscripts. The staff is divided into measures by vertical bar lines. The notation includes several trills and grace notes, and the piece concludes with a double bar line.

BASSUS CONTINUUS 28.



XXVIII.

BASSUS CONTINUUS à 8.



Symphon. à 5.



Bassus solus. 6. 76

Audate Servi.

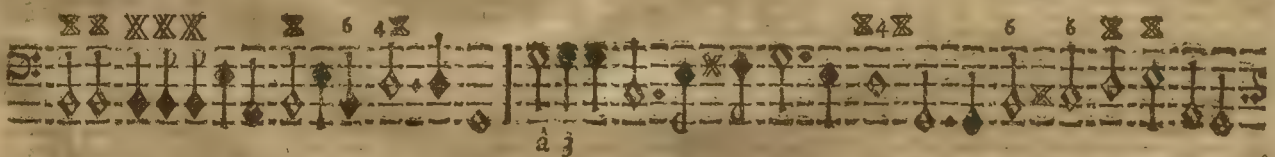


Capella.

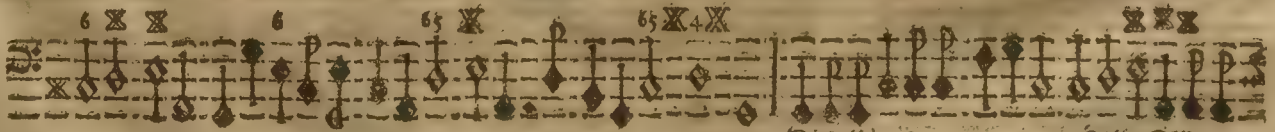
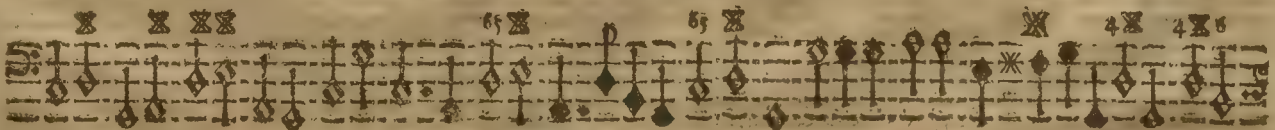
Sola, Cap.

Sola.

Cap.

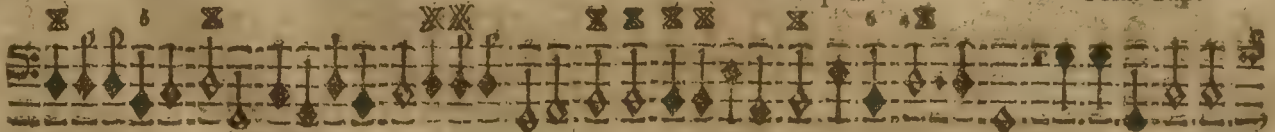


अ ३



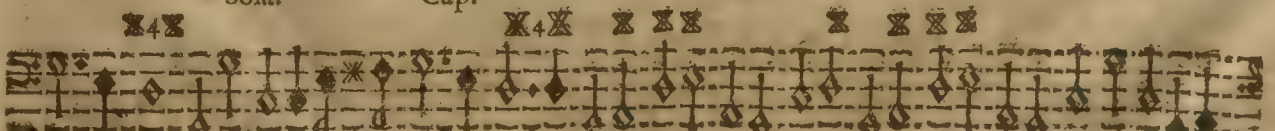
Capella.

Śolā. Cāp.



Sold.

Cap:



à 3.

Cap.

à 3.

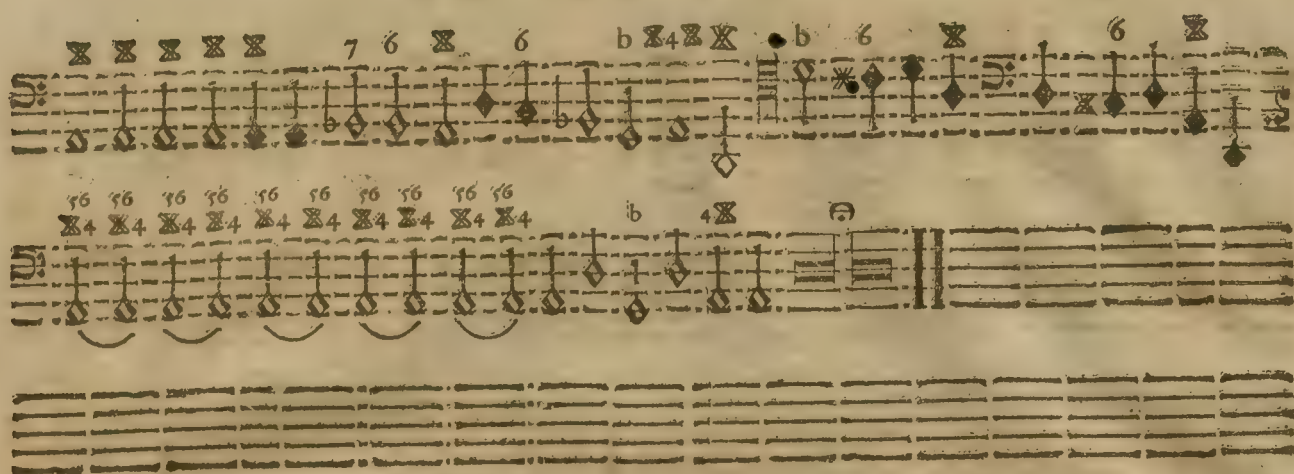
4. Theil Geistl. Moreten und Conc. Andr. Hammerschmieds.
 dddd iii

ddd ddd iij

BASSUS CONTINUUS à 8.

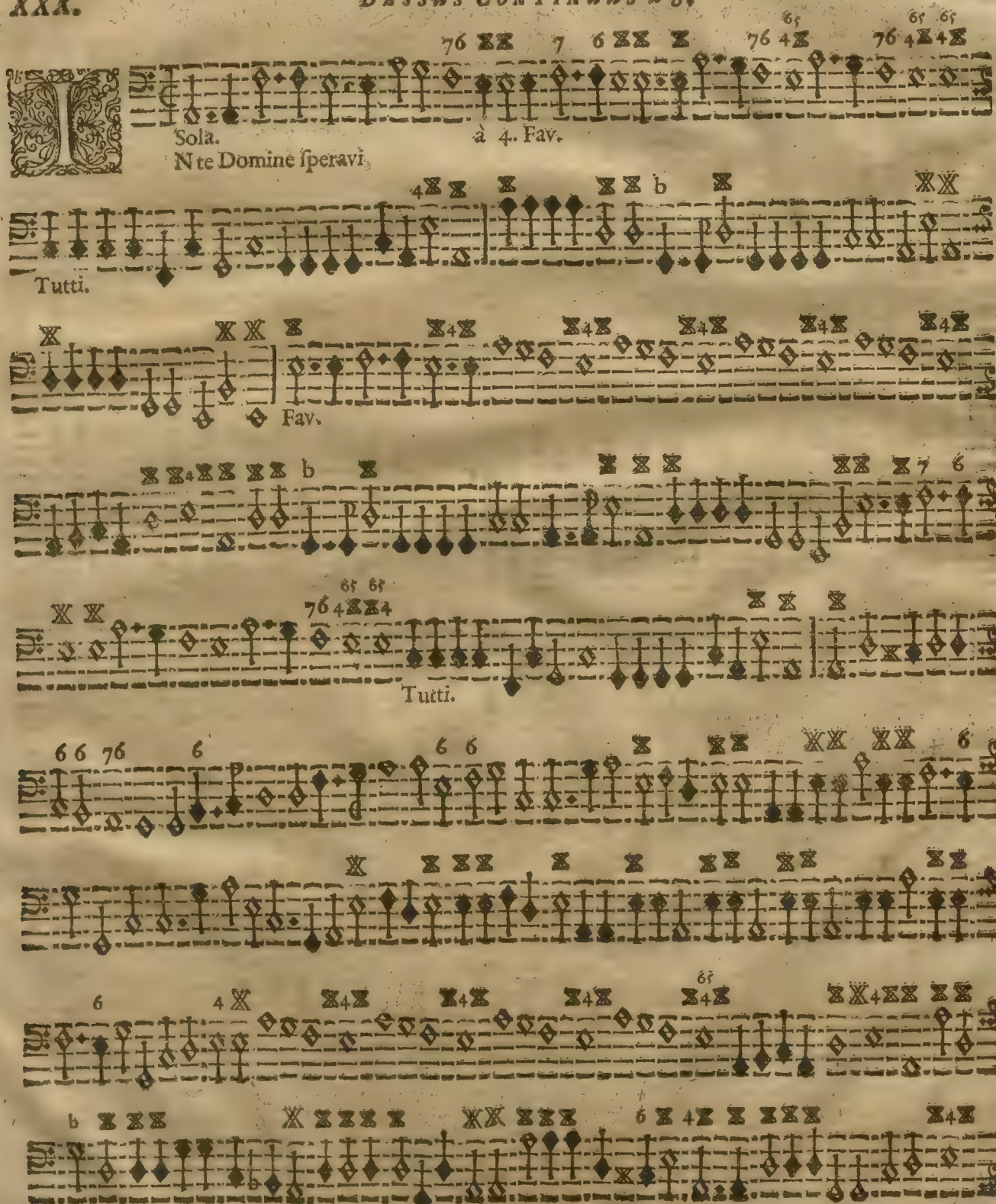
(The page contains musical notation consisting of ten staves of music, featuring various notes, rests, and dynamic markings such as "Fav." and "76".)

BASSUS CONTINUUS a 8.

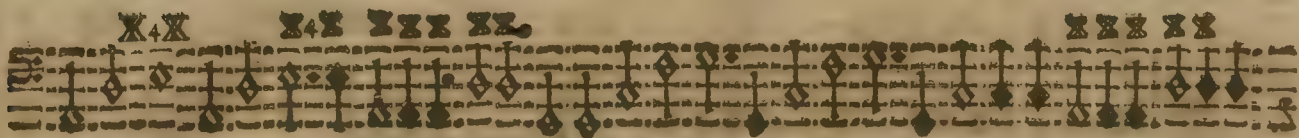


XXX.

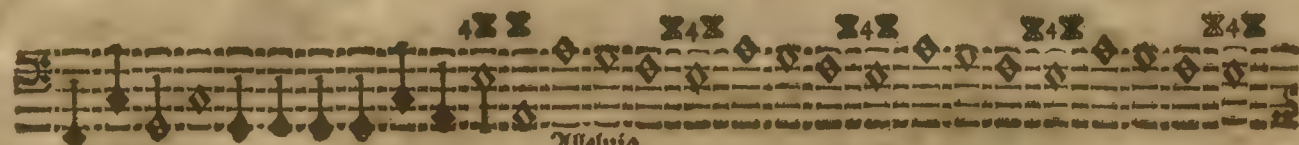
BASSUS CONTINUUS à 8.



BASSUS CONTINUUS à 8.



Tutti.

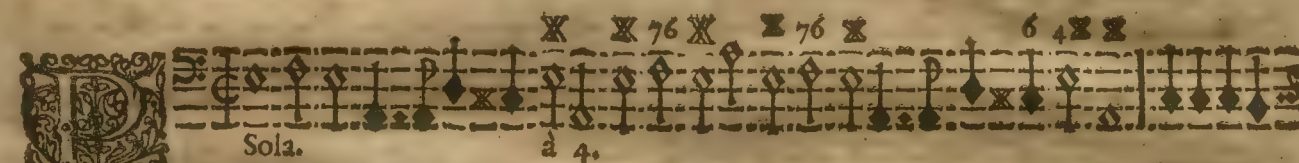


Alluſa.

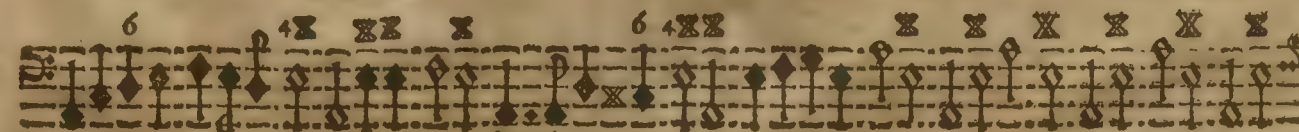


XXXI.

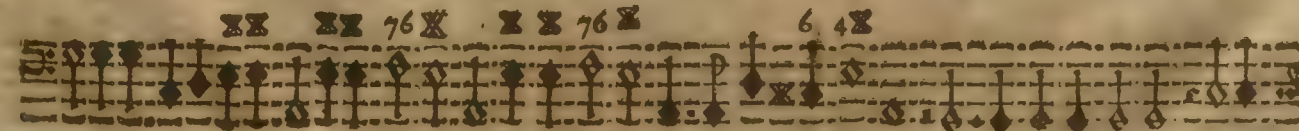
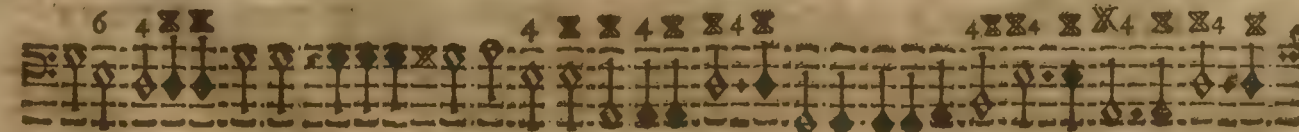
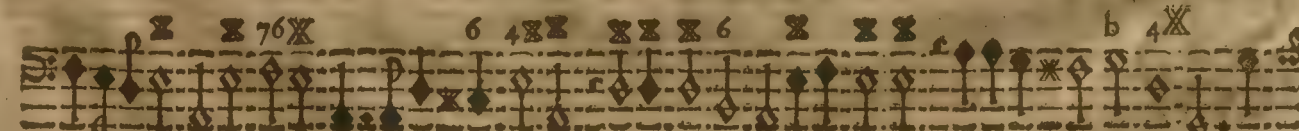
BASSUS CONTINUUS à 8.



Bassus solus.



Tutti.




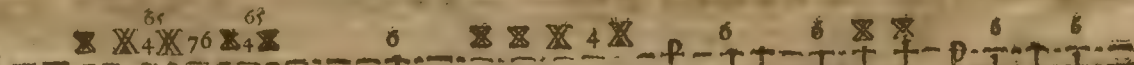
4. Theil. Geistl. Moteten und Conc. Andr. Hammerschmieds.
eeee

Basis Continuità 8.

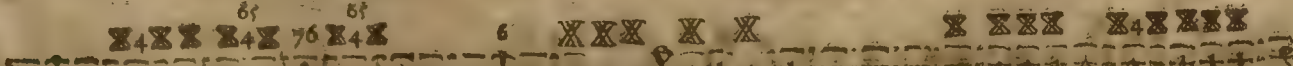
This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is organized into six horizontal staves. The first staff begins with a treble clef and contains a series of notes and rests. The second staff is labeled "Bassus solus." and contains a series of notes and rests. The third staff is labeled "Tutti." and contains a series of notes and rests. The fourth staff contains a series of notes and rests. The fifth staff contains a series of notes and rests. The sixth staff contains a series of notes and rests. The notation includes various symbols, including "X" marks, diamond shapes, and numbers (6, 4, 3, 1). The notation is dense and appears to be a form of early musical shorthand or tablature.


XXXII.

BASSUS CONTINUUS: a 8.

Als betrübst du dich.





Præsto.

BASSUS CONTINUUS à 8.

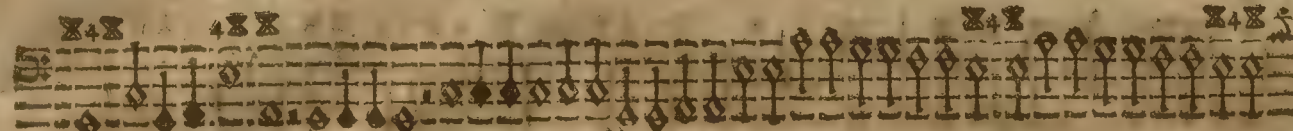


Tutti.

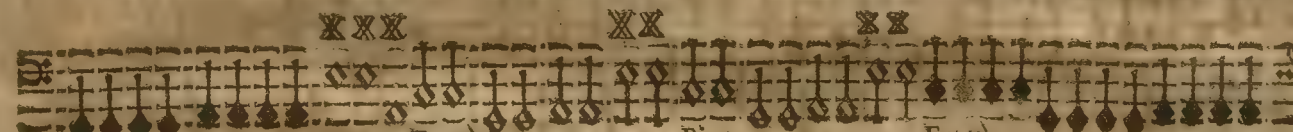
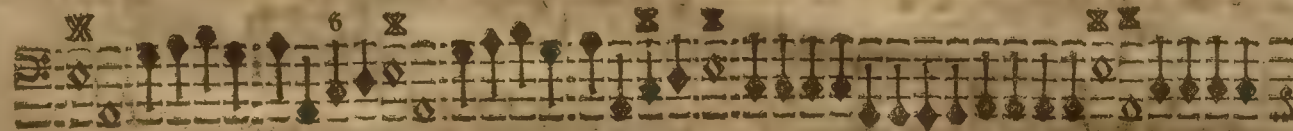
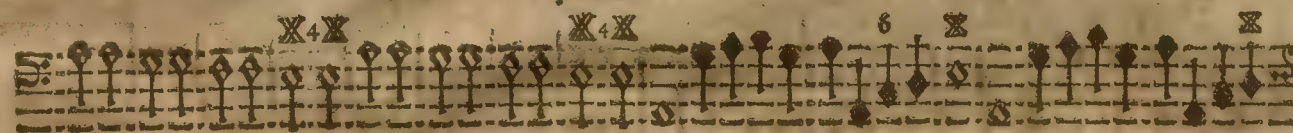


lento.

Was herrübst du dich.



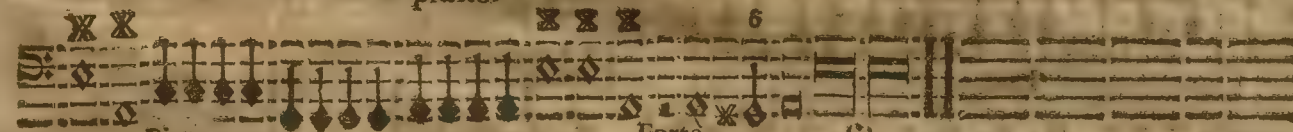
prasto.



Fortè.
prasto.

Pian.

Fortè.



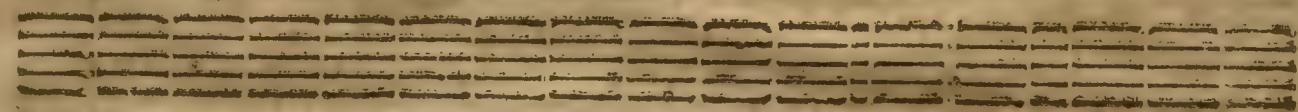
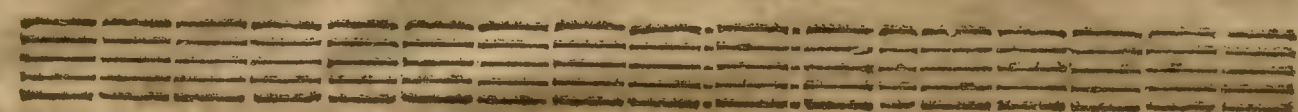
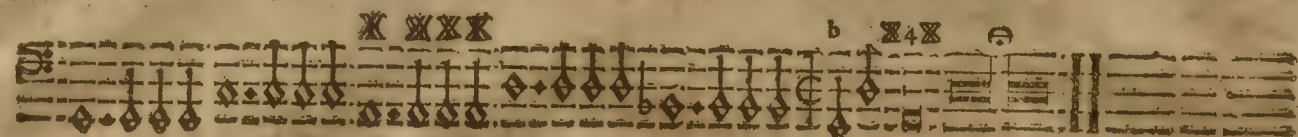
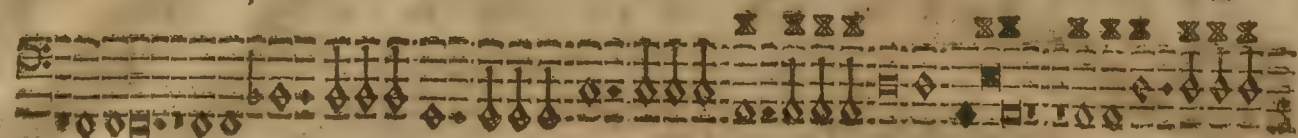
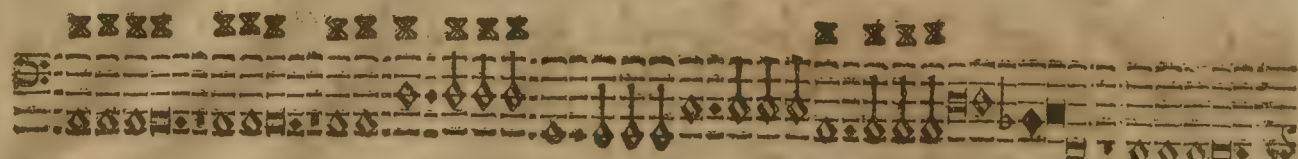
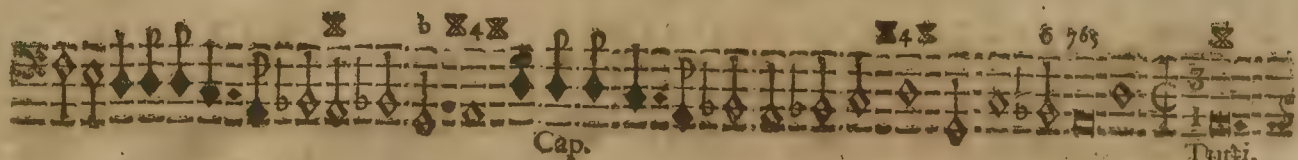
Pian.

Fortè.

4 Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.

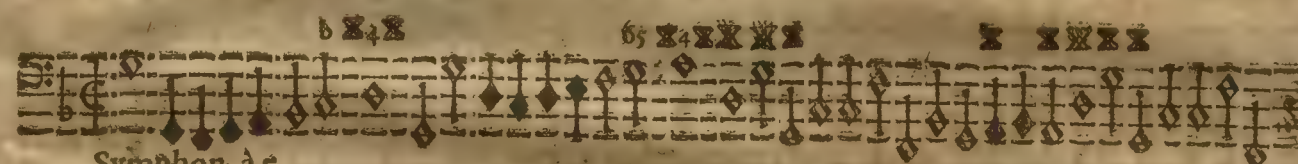
cccc ii

BASSUS CONTINUUS 9.

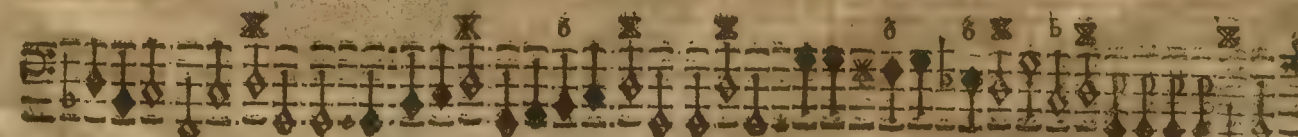
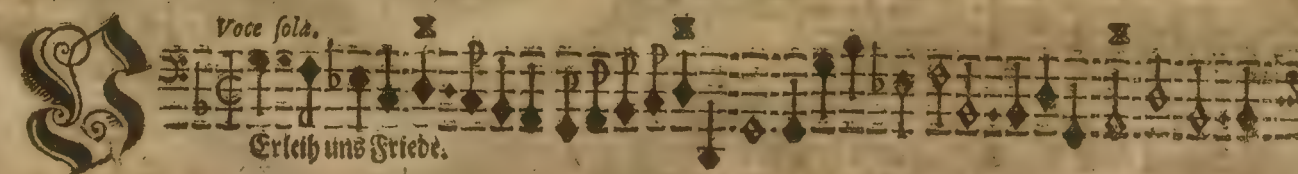
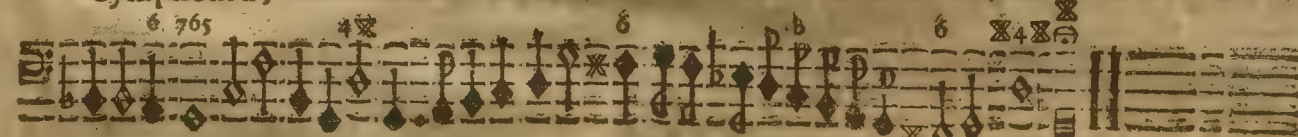


XXXIV.

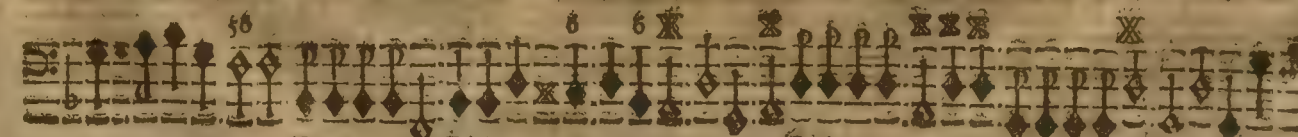
BASSUS CONTINUUS 9.



Symphon. à 5



Cap. Fav.



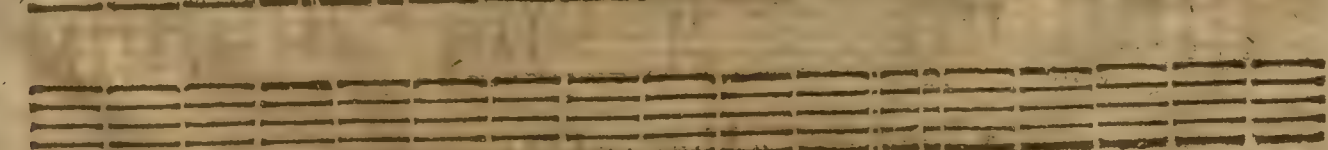
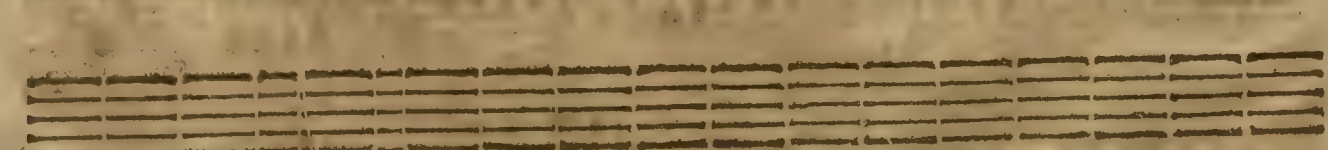
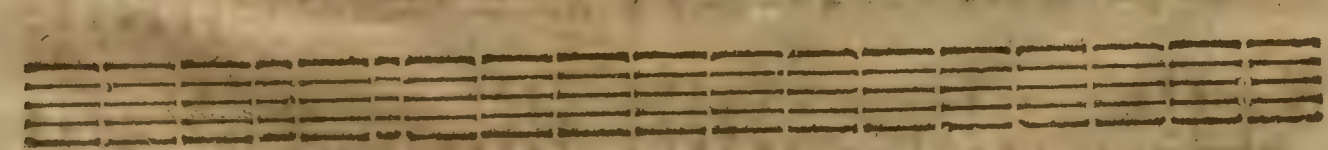
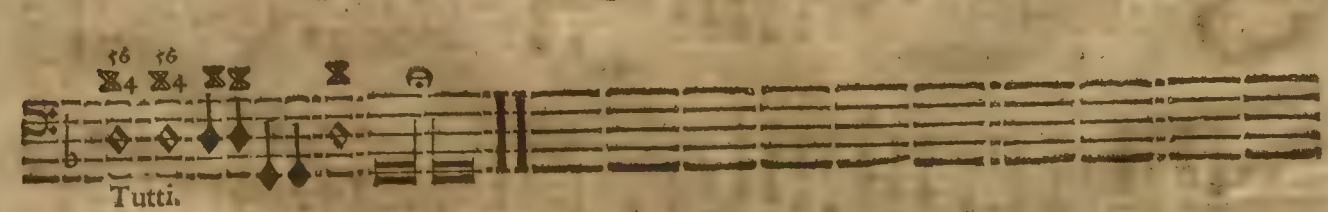
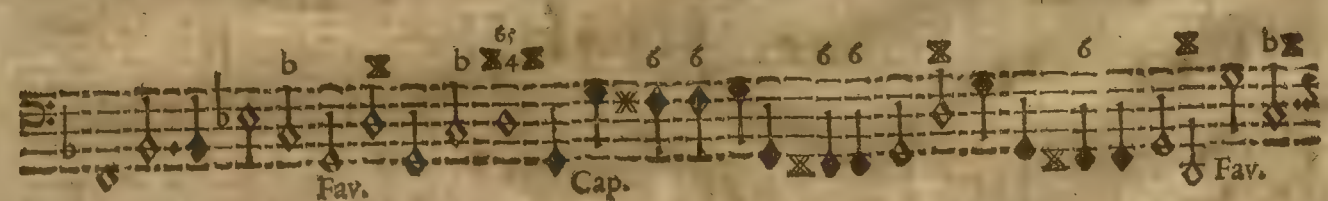
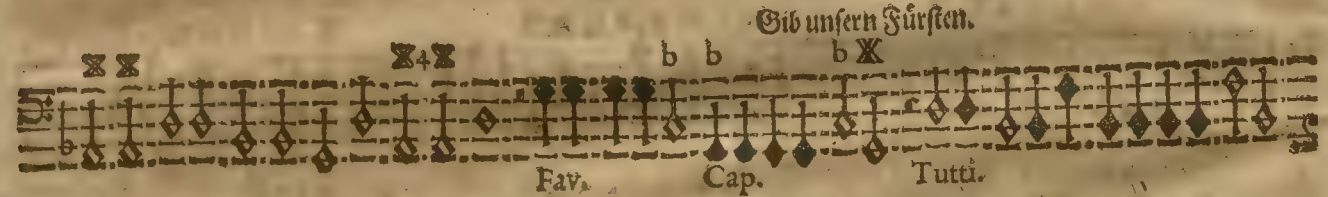
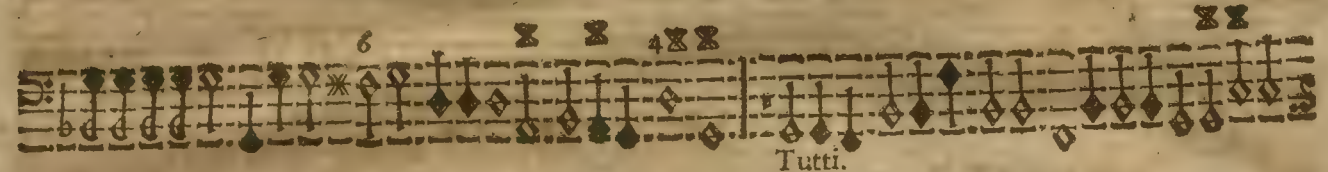
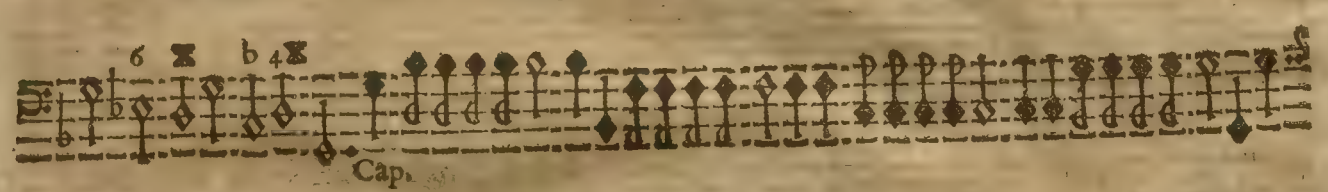
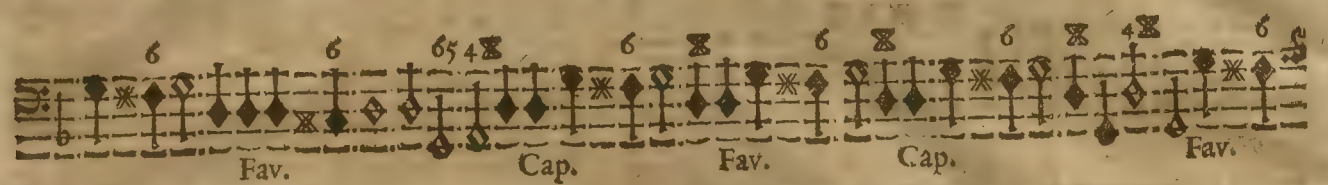
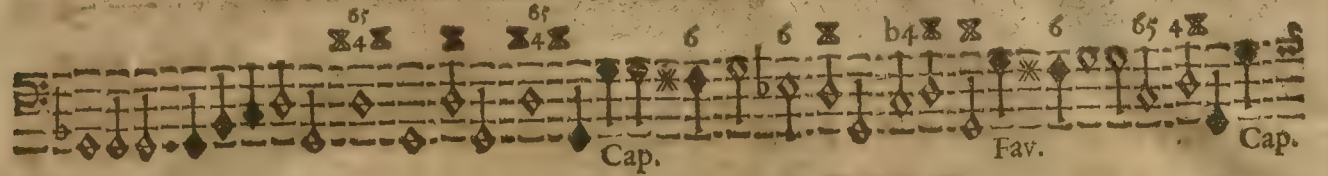
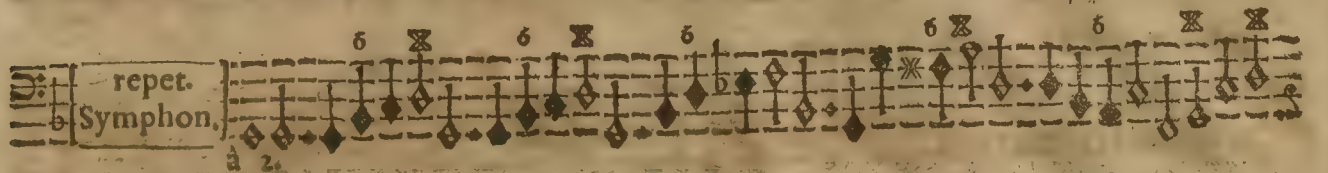
Cap. Fav. Cap. Fav. Cap.



Fav. Cap.

4. Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.
eeee iii

BASSUS CONTINUUS a R



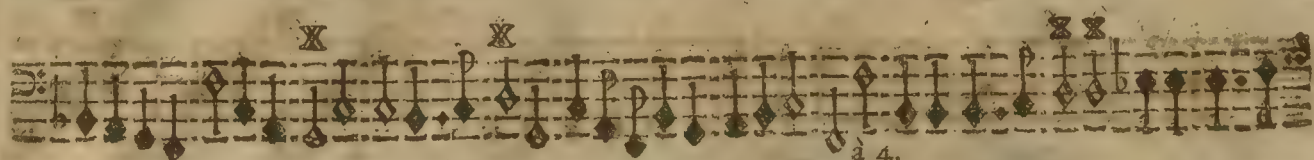


Bassus solus.

76

6

Eher hin ihr Verfluchten.

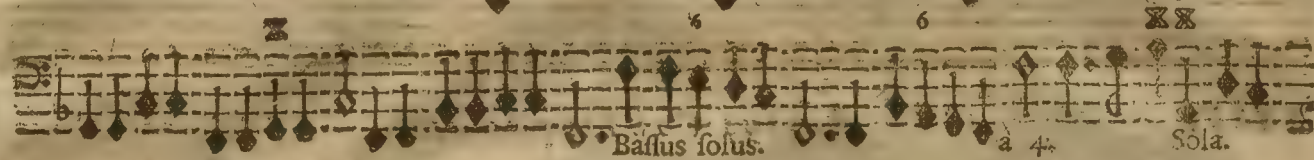


a 4.

NEMER geh nicht.



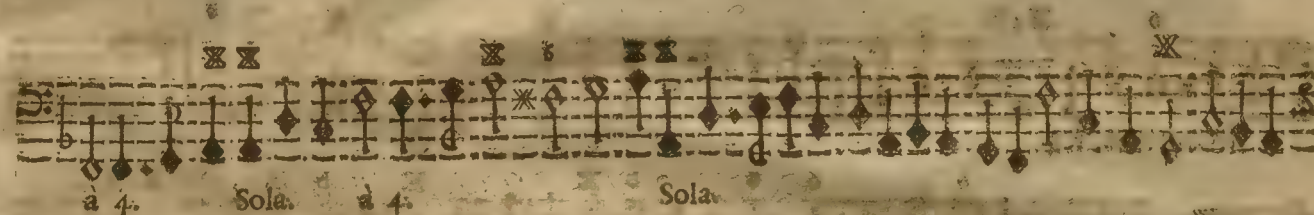
Tutti.



Bassus solus.

a 4.

Sola.

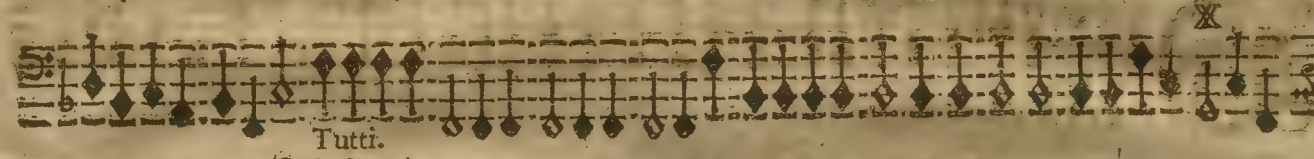


a 4.

Sola.

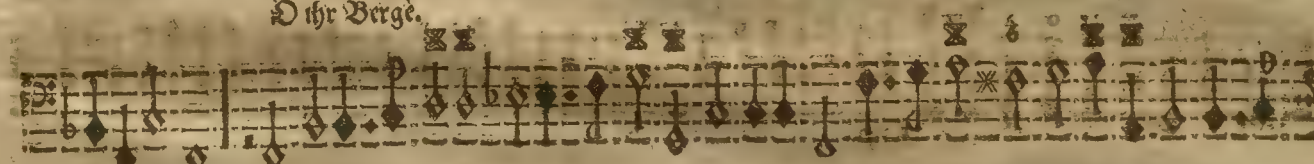
a 4.

Sola.

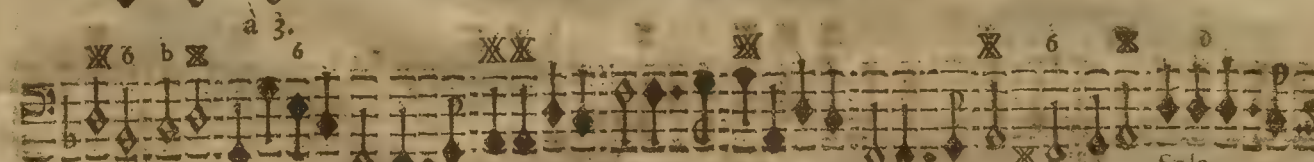


Tutti.

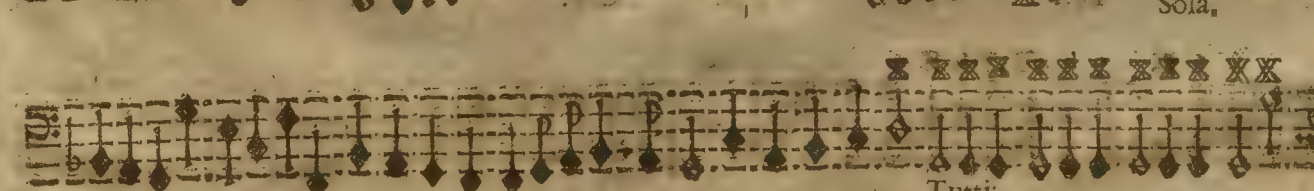
O ihr Berge.



a 3.



Sola.



Tutti.



Sola.

4 Theil Geistl. Moteten und Conc. Andr. Hamerschmieds.

BASSUS CONTINUUS à 9.

Tutti.

XXXVI.

BASSUS CONTINUUS à 10.

Symphon. à 3.



Fav.
Er Tod ist verschlungen.

Cap.

Fav. Cap. Fav. Cap. Fav.

Cap.

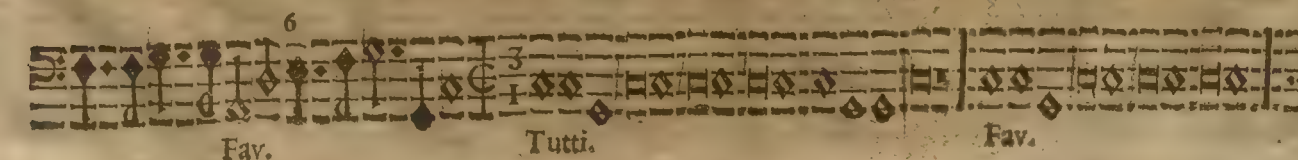
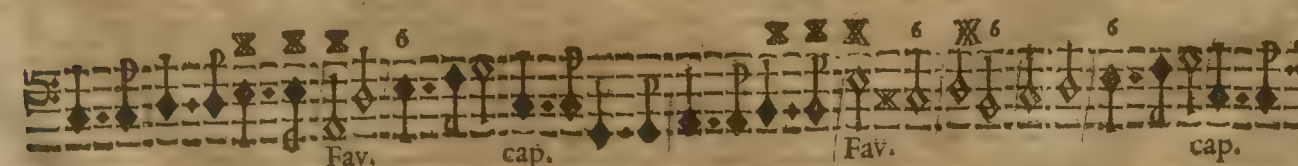
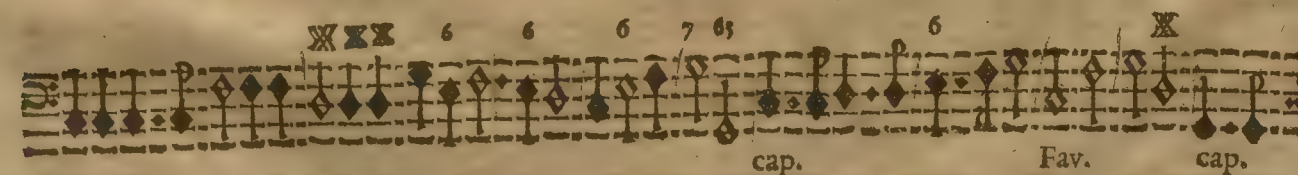
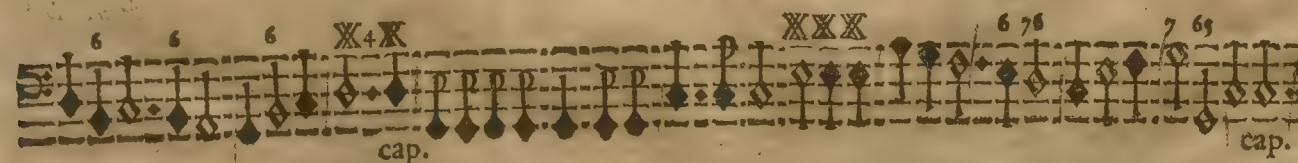
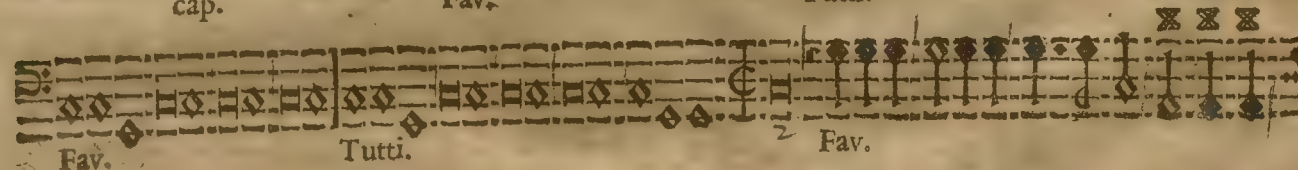
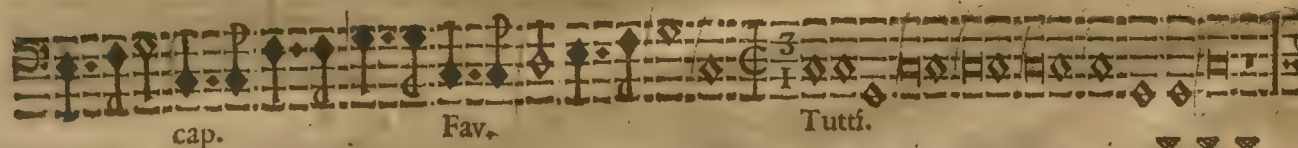
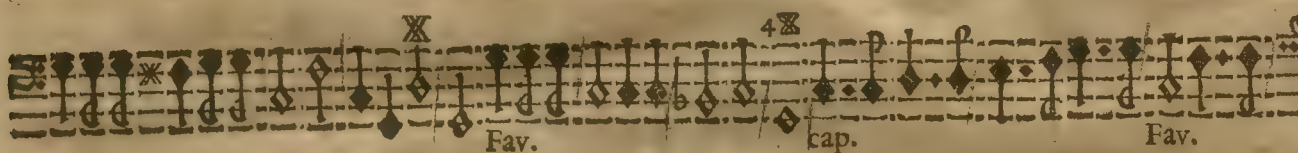
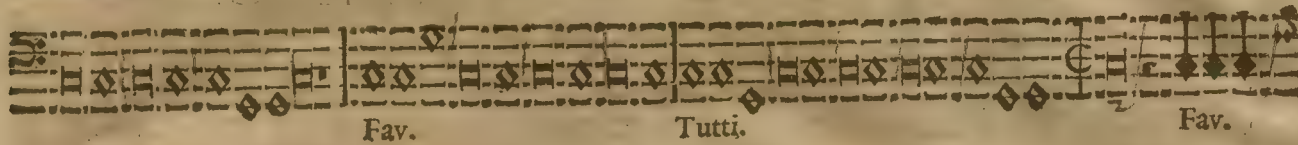
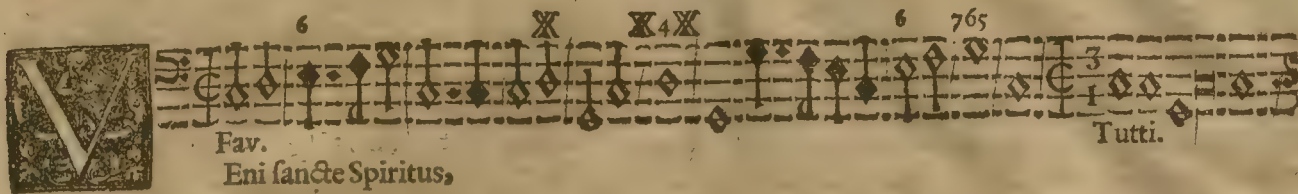
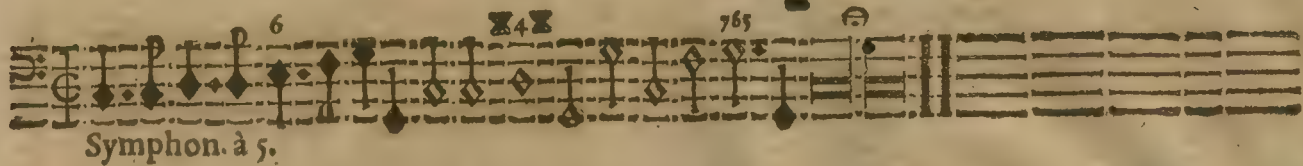
Fav. Cap. Fav. Cap. Fav.

Cap.

Fav. Cap. Fav. Cap. Alleluja.

BASSUS CONTINUUS à 10.

The musical score consists of ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. Above the staves, there are numerous annotations including 'Fav.', 'cap.', and 'Tutti. Gott sey Danck.' The score is written in a historical style, likely from the 17th or 18th century.



Handwritten musical notation on a single staff, featuring various rhythmic values (e.g., 56, 4, 2, 1) and decorative flourishes.

Cap.

The image shows two staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of diamond-shaped notes, some of which are beamed together. Above the staff, there are various symbols, including a large 'X' and several smaller 'X' marks. The second staff also begins with a treble clef and a key signature of one flat. It continues the musical notation with diamond-shaped notes. Above this staff, there are more symbols, including a large 'X' and several smaller 'X' marks. The notation is somewhat unusual, with many notes having stems that point downwards.

6 65 6 4 b 4 b 765 765 4 765 b 65

Cap. 3 2.

Cap. a 2. Cap. a 2. Cap.

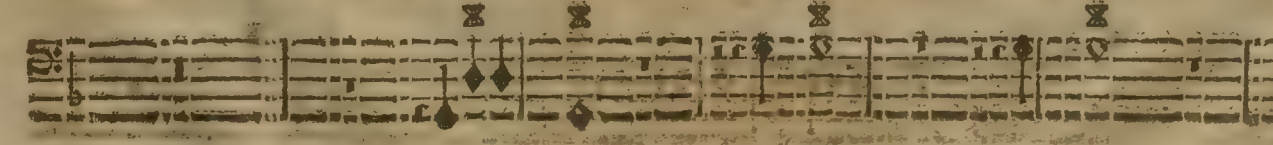
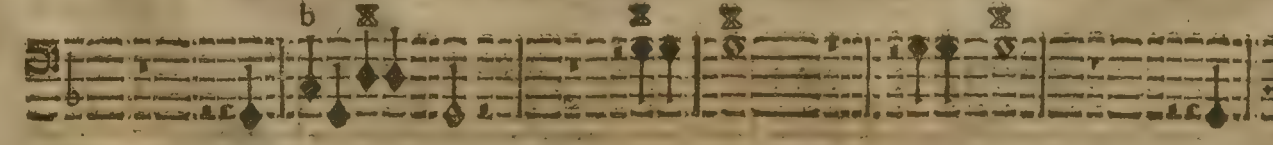
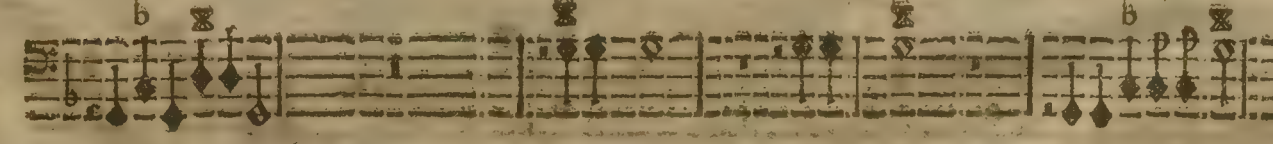
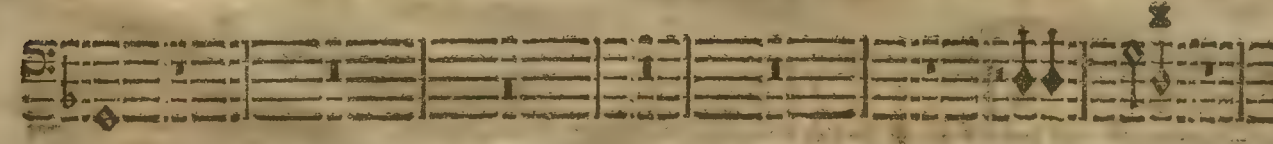
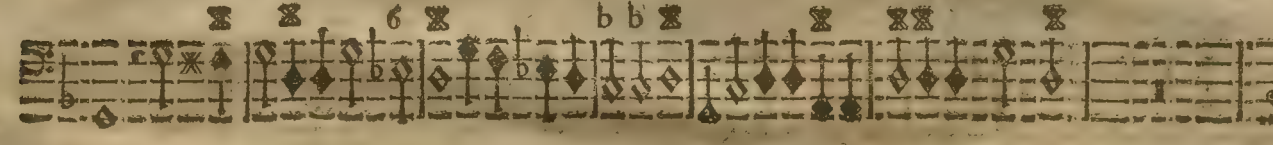
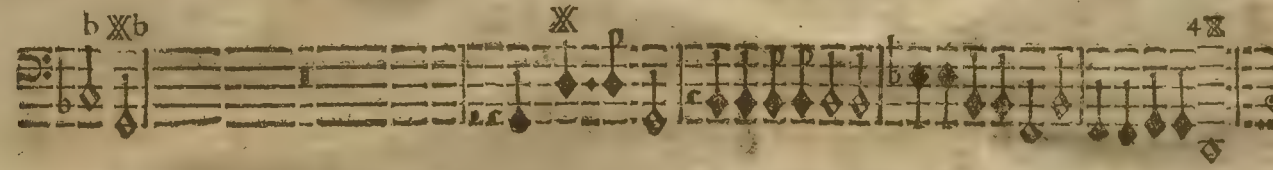
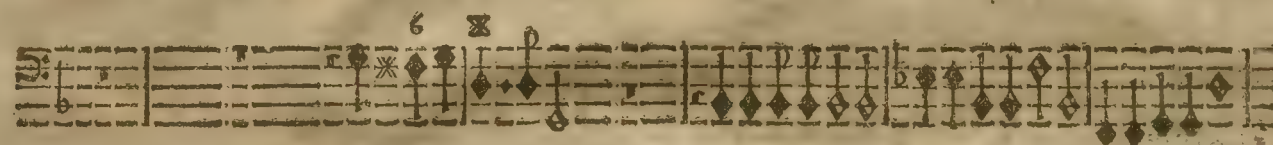
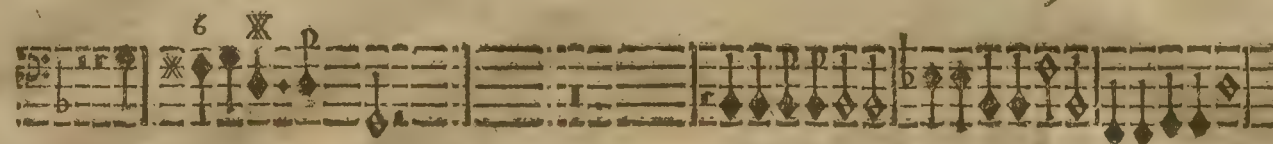
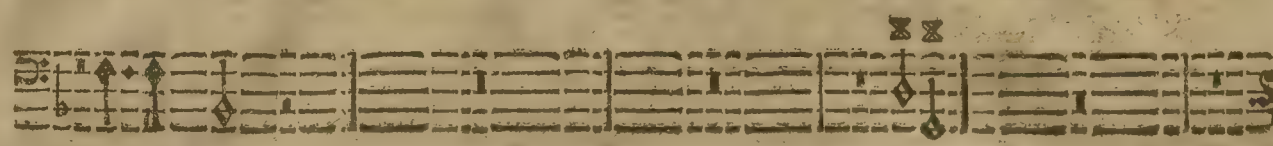
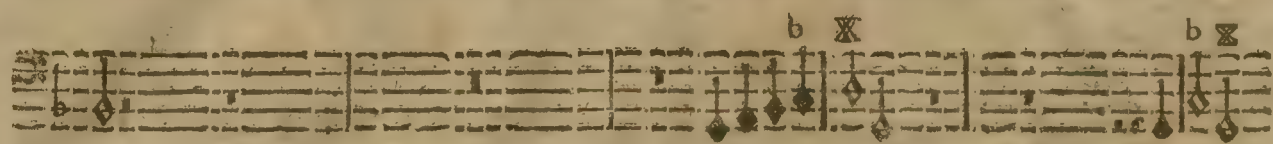
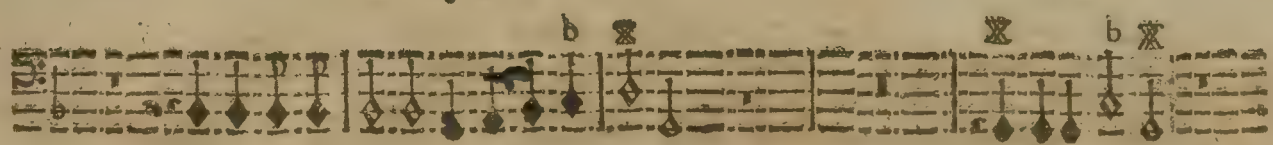
Tutti.

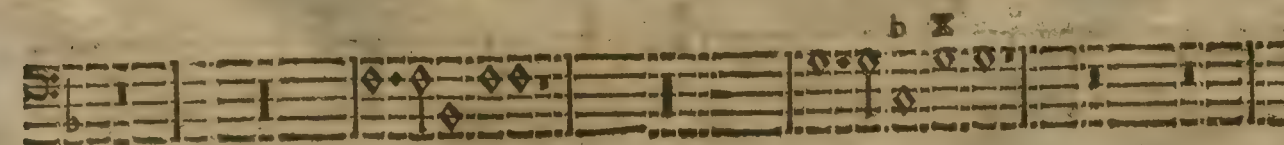
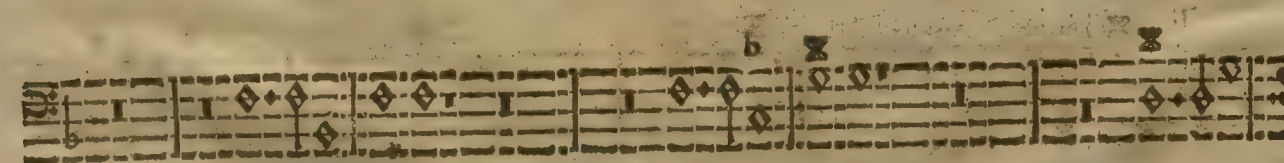
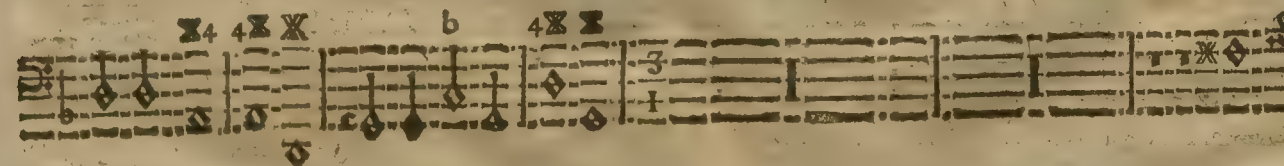
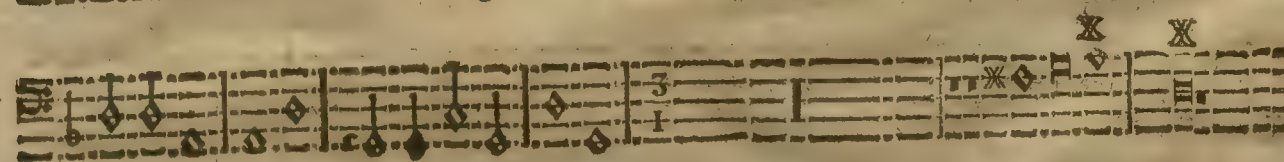
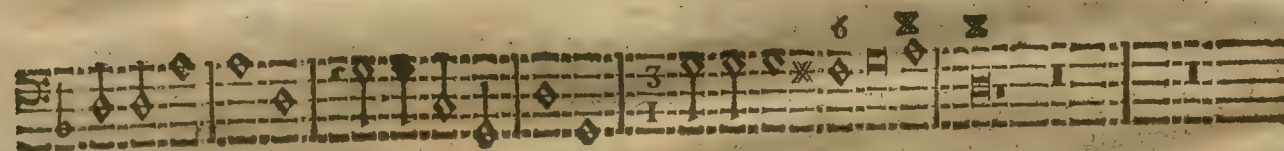
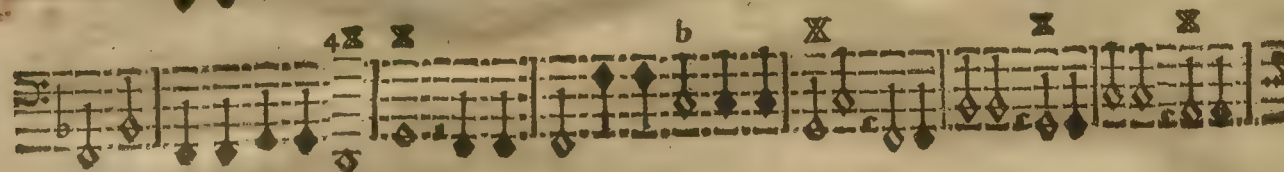
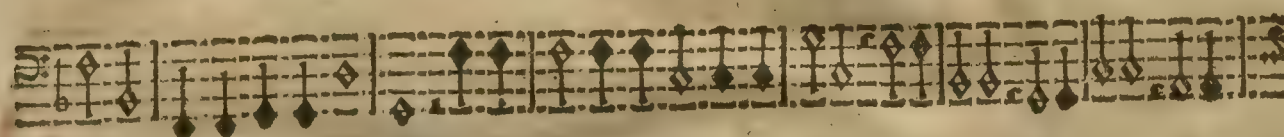
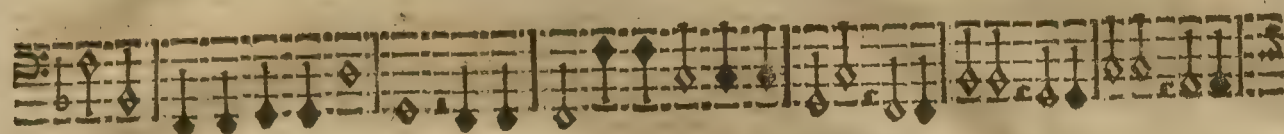
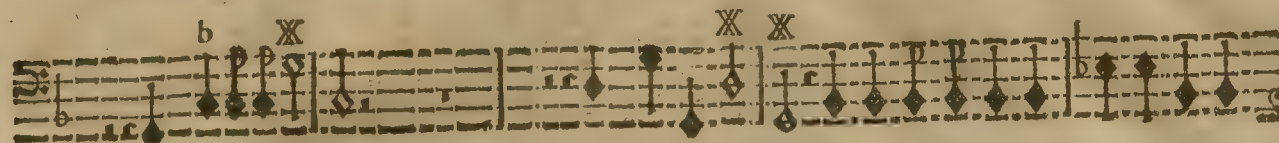
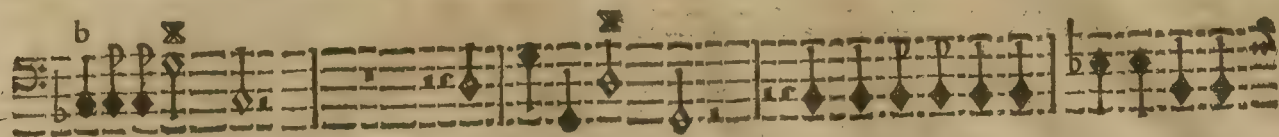
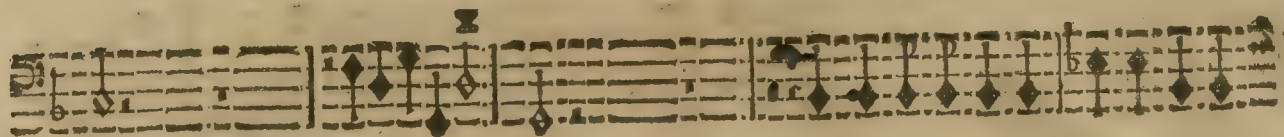
Alleluia.

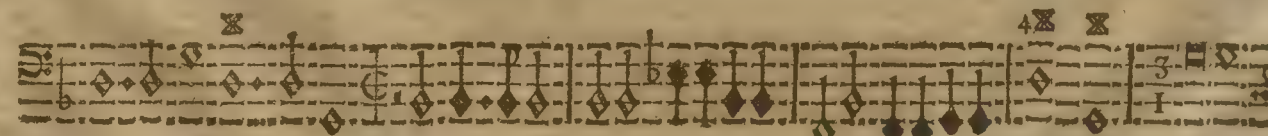
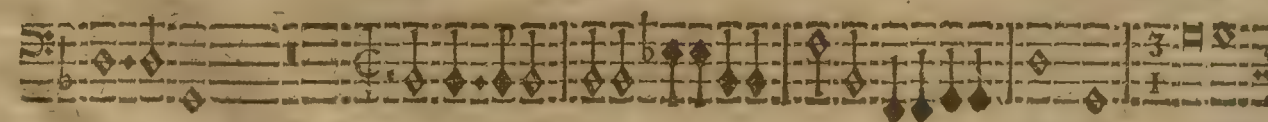
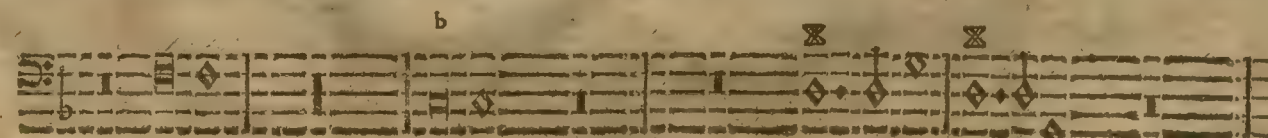
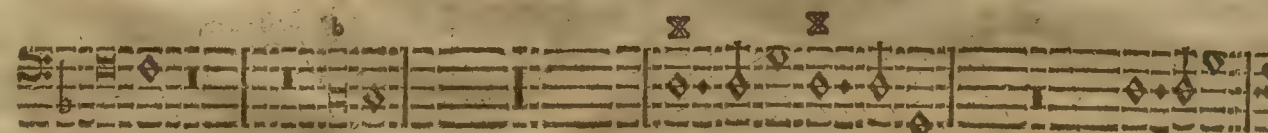
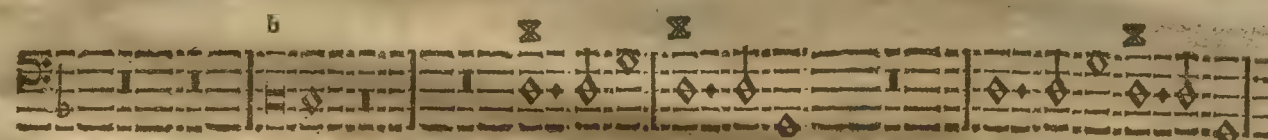
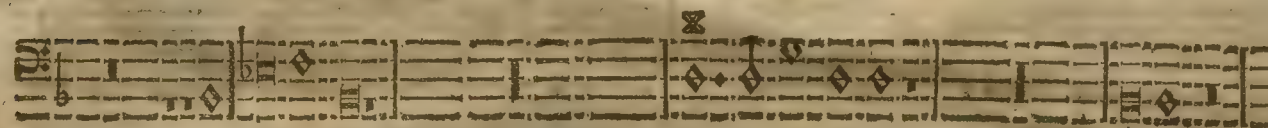
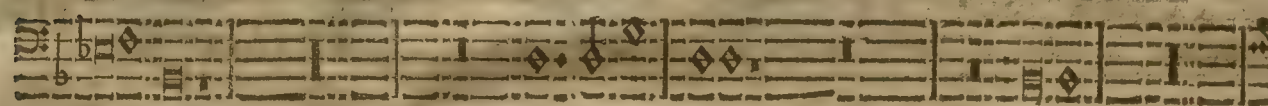
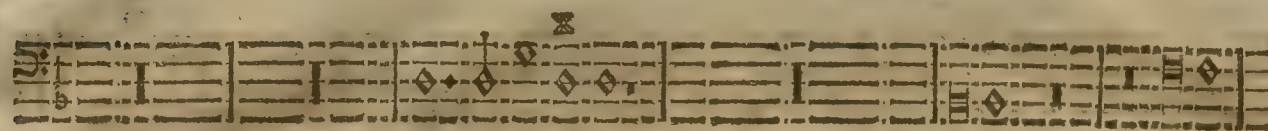
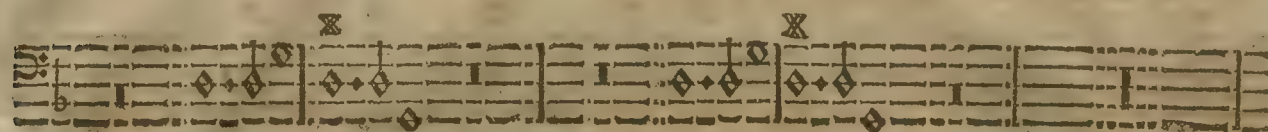
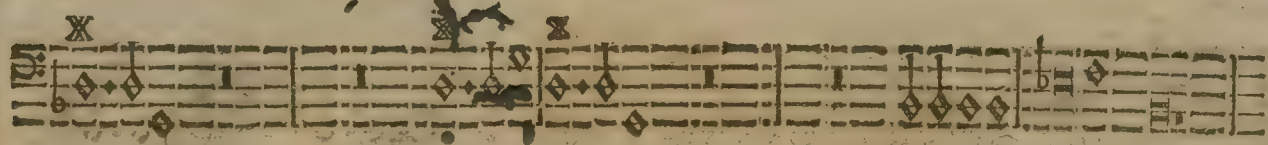
12 Stimmen

[The following text is extremely faint and largely illegible due to low contrast and blurring. It appears to be a series of short sentences or fragments.]

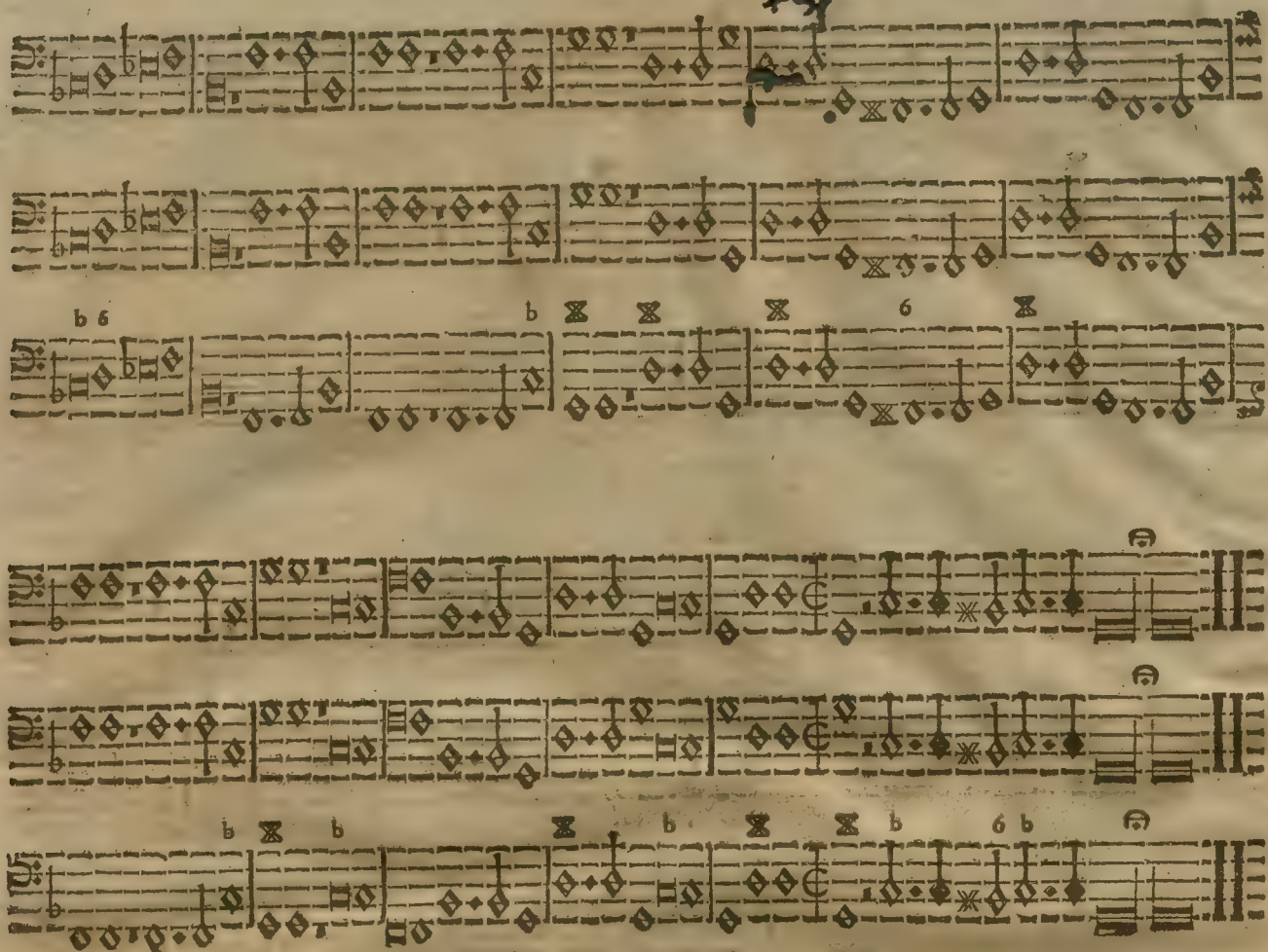
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4 Theil Geistl. Moreten und Conc. Andr. Namerschmieds.



SOLI DEO GLORIA.



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Mit 5. Stimmen.

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| I. | Hosianna dem Sohne David | C.C.A.T.B. cum & sine Fundamento. |
| II. | Mir hast du Arbeit gemacht. Dialogus. | C.C.A.T.B. cum & sine Fundamento. |
| III. | Siehe eine Jungfrau ist schwanger | C.C.A.T. B. cum & sine Fundamento. |
| IV. | Sey nun wieder zu frieden meine Seele | C.C.A. T. B. cum & sine Fundamento. |

Mit 6. Stimmen.

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| V. | Hauß und Güter erben die Eltern | C.C.A.T.T.B. cum & sine Fundamento. |
| VI. | HERR der du bist vormals | C.C.A.T.T.B. cum & sine Fundamento. |
| VII. | Wer walzet uns den Stein. Dialogus. | C. C. A. T. T. B. |
| | | sampt 3. Trombon. zwey Clarin ad placitum. |
| VIII. | Ach HERR wie sind meiner Feinde so viel | C.C.A.T.T.B. cum sine & Fundamento. |
| IX. | Ich lieg und schlaffe und erwache | C.C.A.T.T.B. cum & sine Fundamento. |
| X. | Ach wie gar nichts sind alle Menschen | C.C.A.T.T.B. cum & sine Fundamento. |
| XI. | Ich hebe meine Augen auff | Tenor solus. Capella à 5. |
| XII. | Das ist se gewißlich wahr | C.C.A.T.T.B. cum & sine Fundamento. |

Mit 7. Stimmen.

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| XIII. | Freue dich des Weibes deiner Jugend | Conc. T. T. Capella à 5. |
| XIV. | Kommet her und schauet an die Werck Gottes | Conc. T. T. Capella à 5. |
| XV. | HERR höre und sey mir gnädig | T. B. & 2. Corn. 3. Trombon. |
| XVI. | Bringet her dem HERREN ihr Gewaltigen | Conc. C. T. Capella à 5. |
| XVII. | Wol dem den du HERR züchtigest | Conc. C. T. Capella à 5. |

Mit 8. Stimmen.

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| XVIII. | Der HERR ist mein Hirte | per Choros, cum & sine Fundamento. |
| XIX. | HERR höre mein Wort | per Choros, cum & sine Fundamento. |
| XX. | Steh auff HERR GOTT | per Choros, cum & sine Fundamento. |
| XXI. | Ich hab mein Sach GOTT heimgestellt | per Choros, cum & sine Fundamento. |
| | Ach HERR lehr uns bedencken wohl | Secunda Pars. |
| XXII. | Wie bin ich doch so herzlich froh | per Choros, cum & sine Fundamento. |
| XXIII. | Ehre sey GOTT in der Höhe | à 3. Fav. Capella à 5. cum & sine Fundamento. |
| XXIV. | Freuet euch ihr Christen alle | Aria à 3. Fav. Capella à 5. cum & sine Fundamento. |
| XXV. | Tauchet GOTT alle Land | per Choros, cum & sine Fundamento. |
| XXVI. | Wol dem/dem die Ubertretung vergeben sind | per Choros, cum & sine Fundamento. |
| XXVII. | HERR wo soll ich hingehen für deinem Geiſt | per Choros, cum & sine Fundamento. |
| XXVIII. | Laudate servi Domini | Conc. C.T.B. Capella à 5. |
| XXIX. | Nach dir HERR verlangest mich | per Choros, cum & sine Fundamento. |
| XXX. | In te Domine speravi | per Choros, cum & sine Fundamento. |
| XXXI. | Peccavi, Domine peccavi | per Choros, cum & sine Fundamento. |
| XXXII. | Was betrübſt du dich meine Seele | per Choros, cum & sine Fundamento. |

Mit 9. Stimmen.

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| XXXIII. | Vater unser der du bist im | per Choros, 4. Fav. Capella à 5. cum & sine Fundamento. |
| XXXIV. | Verleih uns Friede genädiglich | Conc. C.T.B. Capella à 6. |
| XXXV. | Gehet hin ihr Verfluchten. Dialogus. | Bass. sol. & per Choros. |

Mit 10. Stimmen.

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| XXXVI. | Der Tod ist verschlungen | à 8. Voc. cum 2. Violin ad Placitum, cum & sine Fundamento. |
| XXXVII. | Veni sancte Spiritus | à 3. Fav. Capella à 5. cum 2. Violin. vel 2. Trombetti ad placitum, cum & sine Fundamento. |

Mit 12. Stimmen.

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| XXXVIII. | Alleluja/ Lobet den HERREN in seinem Heiligthumb | Conc. T. T. cum Capella
Voce à 5. & Instr. à 5. ad placitum. |
| XXXIX. | Singet dem HERREN ein neues Lied | à 8. Voc. per Choros, 2. Trombon. & 2. Trombetti
ad placitum, cum & sine Fundamento. |
| XL. | Siehe wie fein und lieblich ist's | Zweyfach Echo per Choros, cum & sine Fundamento. |

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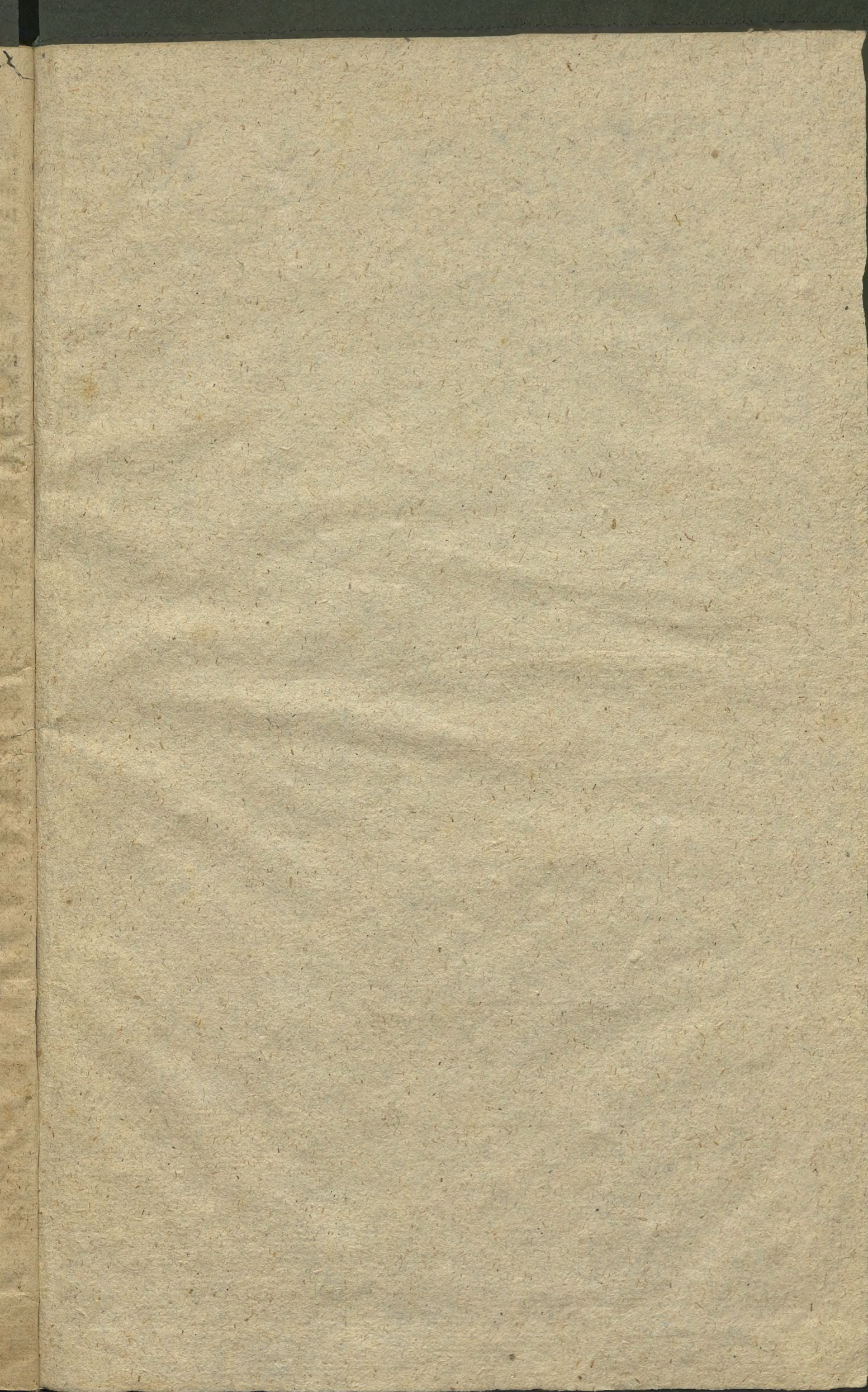
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II. Cant. 1. e. a. o. 1

Mus. pract. ant.

